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O ROCKEFELLER PLAZA  
NEW YORK 20 N Y

4 MAY 1957  
40¢ a copy • \$10 a year

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NOW

UNDISPUTED  
NUMBER

IN  
OMAHA  
COUNCIL BLUFFS

Dominant  
All Day — 33.2 average

March–April 1957  
HOOPER

24 HOURS

AVERY-KNODEL  
REP.

5000 WATTS

# KOIL

WHY AUTOS PUT  
\$100 MILLION  
INTO AIR MEDIA

New car design has  
changed auto advertis-  
ing. Detroit, selling  
style to the family,  
gives a big job to tv

Page 27

The fabulous  
rise of  
Milner Products

Page 30

Is your product  
too offensive  
for television?

Page 36

Daytime: net  
tv's hottest  
battleground

Page 38

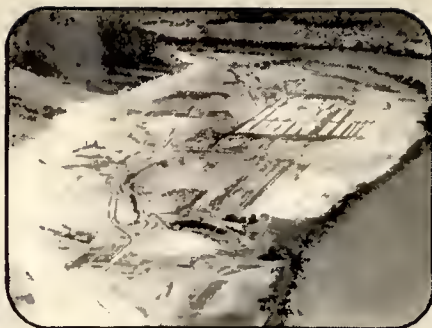
DIGEST ON PAGE 2



THE

# WHEELING

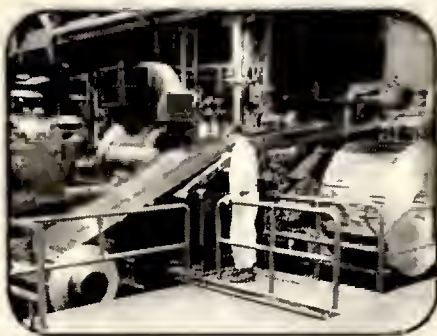
INDUSTRIAL EXPANSION  
STORY BOARD



New Industry is moving in!—The gigantic Olin-Revere aluminum plant will cover 1,100 acres, has already been replanned from 60,000 tons to 180,000 tons yearly capacity.



This new plant *plus* accompanying power plants, coal mines, and aluminum rolling mills will require more than 4,000 *new* employees . . . and attract *many* other "satellite industries."



*Established Industry is Expanding!*—Weirton Steel Div. of National Steel Corp. has embarked on a vast expansion program, creating steady jobs for 13,500 employees.



Weirton will have the world's speediest cold reducing tandem mill, largest reheating furnaces, widest slab yard, largest open hearth furnaces in the industry!



*Wheeling is meeting the challenge*—with such new civic improvements as this beautiful Ohio River bridge and expressway entry to the heart of the city . . .



(TO BE CONTINUED)

Increasing employment and swelling payrolls mean more spendable funds—for products advertised on WTRF-TV, the dominant television station in the Wheeling market . . .

"a station worth watching"

**wtrf-tv**  
**7**  
CHANNEL

Wheeling 7, West Virginia



316,000 watts  
Equipped for network color

For availabilities and complete coverage information—call Bob Ferguson, V. Pres. and Gen Mgr., or Needham Smith, Sales Mgr. Wheeling Exchange — CEdar 2-7777 or any George P. Hollingbery Co. Representative.

reaching a market that's reaching new importance!



**more women  
listen to WPEN's  
950 CLUB  
than any other  
program in  
philadelphia**



*another reason why WPEN is first in local and national advertisers*

Represented Nationally by GILL-PERNA INC. — New York, Chicago, Los Angeles, San Francisco





# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Detroit takes to tv for the "family sell"

- 27** How has car design influenced automotive advertising? Fashion-conscious Detroit, selling style to the family, hands the job to television

### Milner's sales jump 90-fold with air media

- 30** Tv, radio and Howard Cohoon, Milner Products Co. president, put across Pine-Sol and Perma-Starch in a nine-year slam-bang distribution battle

### Why don't you buy more spot?

- 33** Despite complexities of spot buying, agency heads questioned by SPONSOR at last week's 4A's meeting saw an increase in spot volume for this year

### Is your product taboo on tv?

- 36** Few products are in bad taste says Raymond K. Maneval of Scherwin Research, it's the manner of presentation that can offend your audience

### Tv's hottest battleground

- 38** Daytime competition between CBS and NBC has helped boost sets-in-use, new, live ABC programming in the fall will make it a three-way contest

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
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| <b>24</b> 49th and Madison     | <b>9</b> Sponsor-Scope            |
| <b>47</b> New and Renew        | <b>84</b> Sponsor Speaks          |
| <b>62</b> News & Idea Wrap-Up  | <b>54</b> Spot Buys               |
| <b>5</b> Newsmaker of the Week | <b>84</b> Ten Second Spots        |
| <b>58</b> Radio Results        | <b>18</b> Timebuyers at Work      |
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| <b>20</b> Sponsor Backstage    | <b>73</b> Washington Week         |
|                                | <b>45</b> Women's Week            |

## In Next Week's Issue

### Renaissance of the radio commercial

Creativity of radio copy has undergone an upsurge of great vitality. What's behind it and what will you pay for a 1957-grade commercial?

### Monthly tv cost and programing Comparagraph

Features include average cost by network program types; cost-per-thousand for top 10 nighttime and daytime network shows; spot tv basics

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Copyright 1957

Sponsor Publications Inc.



# **MOST** EYES ARE ON **KTHV** **IN ARKANSAS!**

KTHV is seen, heard, and gets regular viewing response throughout MOST of Arkansas! Please study the mail map above. Notice that it includes 62 Arkansas counties — notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain) KTHV *sells* most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!



# **KTHV**

**Channel 11**  
**LITTLE ROCK**  
**316,000 Watts**

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*

**AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT**



# WBZ has Boston's ear —the most!

- WBZ 1st in NSI Boston area audience, 6 A.M. to Midnight
- WBZ 1st in Boston total average audience, 6 A.M. to Midnight
- WBZ total station audience up 25% since November 1956
- WBZ total station audience 48% greater than second Boston station

(February, 1957 NIELSEN STUDY)

Sales jump when WBZ whispers in Boston's ear! And, with "The Big Plus", the bonus coverage provided by WBZA, Springfield, Massachusetts, WBZ's large and loyal audience *increases to a whopping total of 2,872,870* radio families throughout New England. Most of these people make a habit of keeping their radio dials tuned to WBZ+WBZA.

You talk to customers when you talk to WBZ+WBZA listeners. So why not get the selling impact of WBZ+WBZA behind *your* product? Speak your spiel where people will hear it . . . and act on it.

Bill Williamson, WBZ+WBZA Sales Manager, will tell you how. Ask your operator for ALgonquin 4-5670, Boston. Or call Alexander W. "Bink" Dannenbaum, Jr., WBC Vice President—Sales, MURray Hill 7-0808, in New York.

In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC stations—

## WBZ • BOSTON

plus WBZA • SPRINGFIELD

**WESTINGHOUSE BROADCASTING COMPANY, INC.**



RADIO—WBZ+WBZA. BOSTON-SPRINGFIELD . . . KDKA, PITTSBURGH . . . KYW, CLEVELAND . . . WOWO, FORT WAYNE . . . WIND, CHICAGO . . . KEX, PORTLAND, ORE.

TELEVISION—WBZ-TV, BOSTON . . . KDKA-TV, PITTSBURGH . . . KYW-TV, CLEVELAND . . . KPIX, SAN FRANCISCO

WIND REPRESENTED BY A M RADIO SALES  
KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
ALL OTHER WBC STATIONS  
REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

## NEWSMAKER of the week

**The news:** *The appointment of Charles H. Brower as general manager of BBDO apparently sets at rest the issue of a successor to the ailing president Ben Duffy. Brower, who had been executive vice president in charge of creative services, was named on the joint recommendation of Duffy and Board Chairman Bruce Barton.*

**The newsmaker:** Homespun, lanky Charlie Brower has created his way through advertising without being affected in the least by the atmosphere and airs of Madison Ave. He was describing himself rather than the agency when he told SPONSOR three years ago: "BBDO has no classy front. Some people may think of us as country bumpkins compared to other agencies, but our clients can relax with us." He takes over the reins of the nation's fourth largest agency with the approval not only of Duffy and Barton but the people who work with him. The warm feeling of BBDO personnel for Brower is unmistakable. His fatherly approach toward BBDO writers and artists is as much a respect for people as it is for the creative process.

While Brower has warned of the dangers to creative advertising through over-emphasis on research, he is no enemy of research. The danger, he believes, is not that of research squeezing out the creative worker but of the creative worker depending too much on research. "The creative man is always looking for help, always feeling insecure," Brower said last week. "If he leans too much on research, all advertising will look alike; it'll all be equally bad." But Brower would also like to be known as a friend of research, which he thinks has made big contributions.

Regarding commercials, Brower is convinced they are getting better. Tv, he said, is learning how to attract people to the advertising message without getting too gimmicky. "They are getting easier to take," he said, "or, at least, that's how I feel."

The question of a successor to Brower has not yet been settled. There remains a possibility that none will be appointed. One reason is that the new plans board set up under the chairmanship of Robert L. Foreman (who was made BBDO's fifth executive vice president at the time the board was set up) has been taking over some of the functions of Brower's office. While Foreman will continue in charge of all tv-radio activities, he will be relieved of some administrative details by Herminio Traviesas, who was just named head of the tv-radio department. Traviesas had been head of Lucky Strike's tv-radio activities for seven years.



Don't be scared  
he used to be one of us

BBDO artist William Pettit  
describes agency reaction  
to Brower's appointment

## The truth about the NEGRO MARKET



Get  
THE FULL STORY  
FROM K-SAY

The only Northern California  
station selling the entire San  
Francisco, Oakland, Bay Area  
Negro market

The greatest array of talent in  
the area... top Negro salesmen  
... nationally accepted

● **MAGNIFICENT MONTAGUE**  
— brought direct from WAAF,  
Chicago. His sponsor list, sales  
results and audience are equally  
magnificent.

● **RAMON BRUCE**  
— WAAT, Newark, N.J. Leading  
Negro-appeal personality in New  
Jersey. Best rating among all pro-  
grams during his broadcast

● **SWINGING DEACON**  
— The most popular local Negro-  
appeal personality. Dominates  
the heavily populated Negro local  
and fringe areas.

Plus other  
Great Negro Stars!

**TELL IT — SELL IT**  
on the NEW  
**K-SAY**

10,000 WATTS 1010 KC

Studios

1550 California Street, San Francisco  
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL  
Owner

WALT CONWAY  
General Mgr

Nationally  
represented by  
JOHN E. PEARSON & COMPANY



'Sag it with Music'

**K-SAY**  
1010 — 10,000 WATTS

SAN FRANCISCO

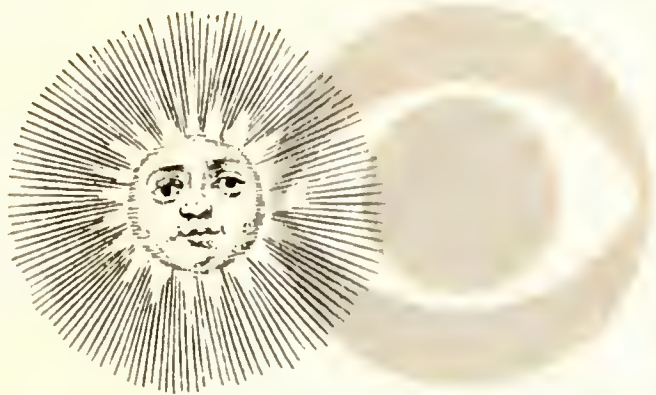


MORE LIGHT ON

\*Monday-Friday average, Second March Report NTI

DAYTIME

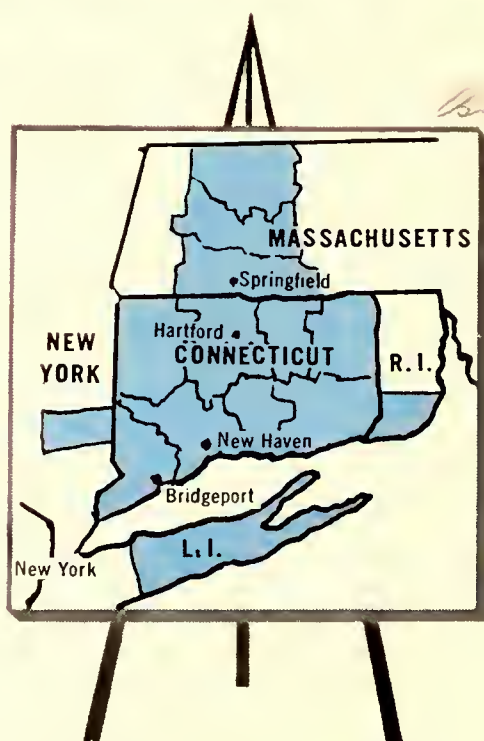




Out of the 38  
sponsored network  
quarter hours  
between 7 a.m. and 6 p.m.  
CBS Television  
wins the biggest  
audiences\* in 29...  
the second ranking  
network wins in 5...  
the third network in 4

# ONLY ONLY CAN DO THE JOB

**NEW DATA PROVES AGAIN** that WNHC-TV, New Haven-Hartford, is the dominant station — by an overwhelming margin — in a 14-county area, covering 896,000 TV homes. Sign on to sign off, seven days a week, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. Your KATZ man has the proof: ARB, Nov. 1956; PULSE, Oct. 1956; NIELSEN NCS #2, 1956.



**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV  
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNEF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# ESPECIALLY IN HARTFORD



# SPONSOR-SCOPE

4 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Detroit's gravitation toward tv and radio as prime media for selling 1958 models continued to gather momentum this week.

With 10 divisions of the Big Three manufacturers already committed, these other prospects are now in the process of shaping up:

- Edsel, scheduled to make its bow this fall, apparently is shopping for a regular tv network series (in addition to specials costing about \$350,000 each).
- The Chrysler Imperial division may come through with a series of its own.
- Pontiac is expected to move into the network picture via the specials route.
- Nash can be counted on for tv-radio participation, once its reorganizational matters have been settled.

(See What's Behind Detroit's \$100 Million Air Budget, page 27, for what is motivating this terrific Detroit air romance.)

From present indications, Detroit will spend at least 25% more in prime-time network tv during 1957-58 than in the current season.

About 10% of this increase may be credited to higher time and program costs. The rest is from the heart.

SPONSOR-SCOPE's estimates of Detroit's network tv commitments for the coming season are:

	NO. SHOWS	TALENT COST	TIME COST	TOTAL
Buick	2	\$3,000,000	\$2,800,000	\$5,800,000
Chevrolet	2	10,000,000	7,500,000	17,500,000
Chrysler Corp.	1	2,750,000	3,700,000	6,450,000
Dodge	2	1,500,000	1,600,000	3,100,000
DeSoto	1	1,350,000	1,400,000	2,750,000
Ford	4	5,300,000	6,700,000	12,000,000
GM parts, etc.	1	3,400,000	2,100,000	5,500,000
Lincoln-Mercury	1	3,750,000	3,800,000	7,550,000
Oldsmobile	(9 specs)	2,100,000	1,200,000	3,300,000
Plymouth	2	2,350,000	3,200,000	5,550,000
GRAND TOTAL	16	\$35,500,000	\$37,000,000	\$72,500,000

Note: Time costs are net to the advertiser.

(See New: Wrap-up, page 62, for list of automotive programs.)

What about automotive spot? Here's how to gauge that: Once the network end is straightened out, individual-station schedules will get their inning. Prospects: Good.

The \$5.5 million (gross) spread that Ford is buying on CBS Radio this fall will have the umbrella title **The Ford Road Show**.

If anybody can get away from this bombardment, Ford figures, he must be deaf. Moreover, Ford has added this bit of insurance: Each of the daily personalities—Charles Collingwood, Arthur Godfrey, Bing Crosby, Rosemary Clooney and Edward R. Murrow—will be followed by an announcement to "Listen to the next Ford show."

A sidelight on the Ford deal that delights the competitive networks: Ford's domination of the CBS Radio schedule is so scattered that other automotives will have to buy elsewhere.

Time was when Detroit thought only in terms of exclusive identity.

Now Buick (Ford really blazed the trail) is buying alternate sponsorship in Wells Fargo.

In other words: Like the packaged goods people, the car manufacturers want circulation, frequency, and minimum risk as well as explicit identification. More and more, they are behaving like the makers of a family product.

NBC TV's healthy pickup in daytime business was a big help in creating a favorable margin of 7.8% between the first quarters of 1957 and 1956.

PIB reports NBC TV's initial 1957 billings as \$47,987,966, against \$44,495,804 for the first three months of 1956. The difference represents roughly \$3.5 million, of which \$2 million came from daytime.

PIB's calculations also show:

Gross first-quarter time charges for the three networks were 8.4% better than a year ago. In March alone the upturn amounted to 7.3%.

Westerns appear to be holding a steady pace on the tv networks.

At SPONSOR-SCOPE's request, Nielsen supplied these ratings:

PERIOD	NO. WESTERNS	AVG. SHARE OF AUDIENCE
March 1956	7	36.9%
October 1956	7	41.8%
March 1957	8	40.0%

Note: Statistically, the 1.8% difference between the last two averages could be wiped out by probable margin of error.

Nielsen was asked by SPONSOR-SCOPE this week how daily tv viewing and radio listening per day have stacked up over the past three years. The answer:

PERIOD	HOME VIEWING	RADIO LISTENING
Jan. 1955	5 hrs., 49 mins.	2 hrs., 31 mins.
Jan. 1956	6 hrs., 1 min.	2 hrs., 16 mins.
Jan. 1957	6 hrs., 4 mins.	2 hrs., 12 mins.

How big a difference in radio listening is created by heat or cold? In short, does summer drive 'em away? The answer is that during the afternoons and evenings there is no difference. Winter mornings, however, seem to have somewhat of an edge.

In terms of millions of homes per minute, Nielsen shows:

PERIOD	TIME	HOMES
July 1956	Morning, Mon.-Fri.	5.2
Jan. 1957	Morning, Mon.-Fri.	6.6
July 1956	Afternoon, Mon.-Fri.	6.1
Jan. 1957	Afternoon, Mon.-Fri.	6.2
July 1956	Nights — 7 days	4.0
Jan. 1957	Nights — 7 days	4.1

The radio networks could well go back to exploiting a favorite promotion device of the 1930s: citing with pride the number of 100 leading national advertisers using the medium.

According to a SPONSOR-SCOPE check, 45 members of this bluechip list for 1956 either are now in network radio or were there since 1 January 1957:

ABC . . . 13    CBS . . . 27    NBC . . . 20    MBS . . . 7



Amid recent grumbling about spot and its growth problems (See SPONSOR-SCOPE 27 April, page 9), this week was filled with excitement of other kinds. New business cheered the fraternity, for one thing. For another, ideas and problems bobbed up on various important fronts.

In all, these five highlights were noteworthy:

**HIGHLIGHT NO. 1:** Kellogg—acting on the premise that it got into spot tv too little and too late—is planning to add \$3 million for daytime spot to its tv budget via Burnett.

The target is kids; the type of programing depends on what Kellogg finds available and acceptable.

Preferred is a half-hour strip Monday through Friday (either live or film) with alternate sponsorship a possibility. One taboo: No competition with Mickey Mouse. Dimensions of the campaign: The top 15 markets.

Kellogg currently is spending between \$3 and \$4 million in network and spot in 50 markets (Superman and Wild Bill Hickok shows), making it around \$7 million in all.

**HIGHLIGHT NO. 2:** FCB's Art Pardoll is asking industry cooperation in keeping NCS#2 updated as to changes in power, frequency, programing, etc.

Pardoll's thought is that a standardized form should be the first step. So he's soliciting reps for suggestions.

Some reps think this information should be channeled through Nielsen.

**HIGHLIGHT NO. 3:** The "piggyback" is meeting mounting objections from tv stations.

As a reminder: A "piggyback" is a minute commercial which pairs messages for two products on the same strip of film—like the Ted Bates agency's current twin plugs for M&M Candy and Uncle Ben's Rice (both owned by the same firm).

Prime objection to "piggybacks": Stations feel they are a device for evading purchase of two 20-second spots.

**HIGHLIGHT NO. 4:** Adam Young is doing a three-part updating on radio's "profile"—the first part of which will go to advertisers and agencies this week.

Part I deals with the importance of focusing the ad campaign at local audiences and how stations fit into this marketing concept.

Part II will appraise the matter of coverage and define what the spot advertiser should look for in facilities.

Part III will treat with rate structure vis-a-vis cost-per-thousand.

**HIGHLIGHT NO. 5:** Here's an innovation by a major Madison Ave. rep organization that can have broad repercussions in the field of selling: The sales development director, like salesmen, now shares in commissions.

The philosophy behind the move: As a medium becomes more competitive, the salesman requires more factual support; hence the fellow who cooks up the script is entitled to the same consideration as the fellow who spiels it.

Lorillard is testing its new mentholated brand—Newport—on the West Coast. Distribution should be national by mid-summer.

The next wholesale search of film vaults will be for old newsreel shots.

Prudential's forthcoming The 20th Century series will make massive use of such library clips in documentary sequences.

Between \$3.5 and \$4 million has been appropriated for this mixture of half-hour and hour programs on CBS TV. Reach & McClinton is the agency.

**Like P&G, General Foods will be riding high on daytime tv next season.**

In a radical reversal of its attitude toward daytime tv, General Foods' plans now call for:

- A cutback to as few as five nighttime network shows, and
- The sponsoring of at least nine daytime programs.

GF's daytime blueprint includes continued sponsorship of the Mickey Mouse Club on ABC TV, expansion of its CBS TV commitments, and the addition of four program strips on NBC TV.

The motivations for the switch are these:

- 1) Broader diversification and frequency of network scheduling.
- 2) As night networks' costs continue up, daytime tv offers a chance for economical buys.

General Foods' tv budget remains what it was during the 1956-57 season, but the allocation will swing from 75% nighttime and 25% daytime to a 50-50 split.

**P&G is in no rush to decide whether it wants to continue its partnership with General Foods 9-9:30 on CBS TV Monday nights. It has until 15 May to decide.**

Meantime GF will have to wait in making final fall plans. If P&G elects to pull out, General Foods will sponsor Danny Thomas by itself.

**The sales gap between NBC Radio and CBS Radio is closing rapidly.**

How fast the runner-up—NBC Radio—has been galloping can be measured by these contrasting figures:

- In April 1956, CBS Radio was six hours ahead of NBC Radio.
- This April less than 25 minutes separates the two.

Source: PIB's reports on sponsored radio. (PIB makes a check on the number of hours sponsored on each network the first of the month.)

No sooner had NBC TV broken down the old taboo about **competitive adjacencies** (the protection is now limited to two or three brands) when another cropped up. It concerns **product adjacencies.**

For instance:

- The cigarettes kick up a row any time a mouthwash, dentifrice, breath-sweetening gum, or even a digestive aid is put next to them.
- Cold remedies sizzle if a citrus account is on either side, because Sunkist's copy occasionally claims therapeutic value.

The squeeze is not a happy one for NBC TV—particularly on **Tuesday nights.** The cigarettes are so slotted on that night that they can block out a long list of potential sponsors.

(For details on the new rules on product protection see 2 Feb. SPONSOR-SCOPE, p. 9.)

Pretty amazing to Madison Ave. is the amount of money that Kraft spends on merchandising its Wednesday night show on NBC TV.

The weekly budget is \$5,000.

Incidentally, the Kraft Theatre goes into its 11th year next week.

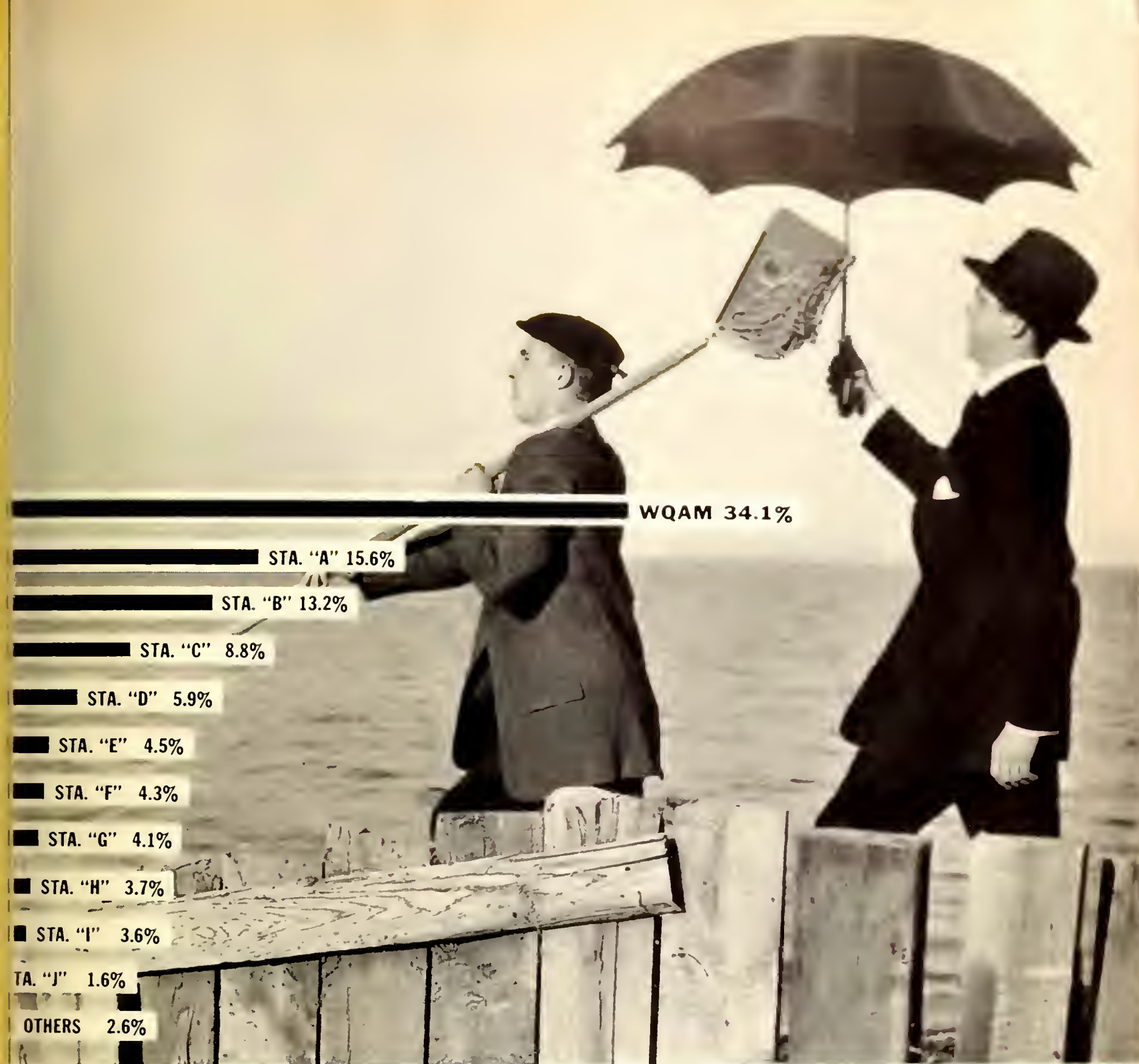
**K&E's Max Uhl will unveil a definitive compendium on tv during the agency's annual management conclave at Lake Placid 15-18 May.**

Referred to as the "Television Bible," the presentation treats with tv's:

- General principles in media buying and programing.
- Audience and merchandising impact.
- Best methods of approach.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 47; Spot Buys, page 54; News and Idea Wrap-up, page 62; Washington Week, page 73; SPONSOR Hears, page 76; and Tv and Radio Newsmakers, page 82.





Another Hooper\* Run-Away Report From Miami:

# WQAM nets more than twice the daytime audience of the runner-up station

All 3 Agree: First it was Hooper . . . then Trendex . . .

Now **PULSE** shows **WQAM** in **FIRST PLACE**

Mon.-Fri. 6 a.m. to midnight, Feb.-March, 1957.

Send for a Blair man . . . or call WQAM General Manager Jack Sandler

\*7 a.m.-6 p.m. Mon.-Sat., March-April, 1957.

## WQAM

Serving all of Southern Florida with 5,000 watts on 560 kc.

## MIAMI

### The Storz Stations

Today's Radio for Today's Selling

TODD STORZ,  
President

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

**KOWH**  
Omaha

**WTIX**  
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.







# IF YOU HAD A MILLION

(THE MILLIONAIRE)

**SOLD** in the past 6 days on **WCBS-TV**, New York

**SOLD** in the past 6 days to **WGN-TV**, Chicago

**SOLD** in the past 6 days to **WFAA-TV**, Dallas

**SOLD** in the past 6 days to **KTLA**, Los Angeles

**SOLD** in the past 6 days to **CKLW-TV**, Detroit-Windsor

**SOLD** in the past 6 days to **KHQ-TV**, Spokane

**SOLD** in the past 6 days to **KLFY-TV**, Lafayette, La.

**SOLD** in 8 Southern markets

to **BLUE PLATE FOODS**, New Orleans



Million-dollar  
March Nielsen of **38.0** just scored by  
the first runs of **THE MILLIONAIRE**  
... 51.3% share of audience! *2nd highest  
rating of any drama series on television!*

You'll feel like a million when *you* knock  
off the biggest ratings in your market with  
**IF YOU HAD A MILLION** — the "money"  
show of the season. Call your MCA TV  
representative today!



**A DON FEDDERSON PRODUCTION OF 39 HALF-HOUR FILM HITS  
IMMEDIATELY AVAILABLE TO REGIONAL AND LOCAL ADVERTISERS**

# NUMBER 1!

of all film adventure programs



## NO. 1 NATIONALLY (PULSE—FEBRUARY) PLUS TOP OF THE TOP TEN FIRST RATINGS IN EVERY MARKET

*Look at these first ratings and audience shares! (ARB—Jan. Feb. Mar.)*

#1 in CHICAGO	22.4	38% share	#1 in ST. LOUIS	37.1	75% share
#2 in MINNEAPOLIS	17.5	35% share	#1 in PEORIA	38.0	70% share
#2 in JACKSONVILLE	41.3	74% share	#2 in SAN ANTONIO	31.0	58% share
#1 in CHICO	57.3	88% share	#4 in BAKERSFIELD	35.2	67% share
#5 in ATLANTA	20.5	54% share	#7 in OMAHA	23.1	42% share
#5 in LOS ANGELES	16.9	19% share	#3 in SCRANTON	19.3	49% share
#2 in HARRISBURG	23.3	54% share	#4 in TULSA	20.7	48% share
#3 in STOCKTON	22.3	49% share	#8 in BOSTON	21.5	60% share
#6 in CORPUS CHRISTI	31.9	45% share	#2 in MEMPHIS	26.3	44% share
#2 in ALBUQUERQUE	28.9	61% share			



**ROD CAMERON** stars in 39 roaring-with-action  
half-hour adventures set against the breath-taking Nevada backdrop  
... Las Vegas, Virginia City, Boulder Dam, Reno, Lake Tahoe,  
Mojave Desert. Produced by REVUE PRODUCTIONS.



# TROOPER

## ALREADY SOLD IN 181 MARKETS

to these important regional buyers: *Reynolds Tobacco Company, Lipton Tea, Falstaff Brewing (72 markets), Kroger Supermarkets, Coca-Cola, General Electric, Schlitz Beer, Hamm Brewing, Carling Brewing, Schmidt & Sons Brewers, National Biscuit Company, Prince Macaroni, RKO Telcradio, Sego Milk Products, Gold Bond Beer* ... plus troops of local stations and advertisers!

Check MCA today — be "Top Ten" in your market tomorrow!

Write, wire, phone your MCA TV Film Representative  
598 Madison Avenue, New York 22, N. Y.  
(Ploza 9-7500) and principal cities everywhere

**mca**  
**tv**



# Can You Top This?

**\*36.1**  
**AVERAGE RATING**  
**on 10 P.M.**  
**TV NEWS!**

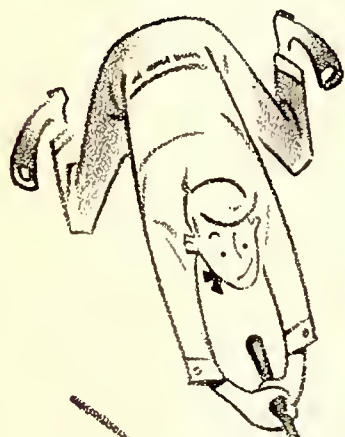
MONDAY THRU  
FRIDAY!

No wonder wise ad men

**"PICK 6"**

in the

**OMAHA Market!**



★ Week of Feb. 4-8  
WOW-TV 10 P.M. News  
SOURCE  
February ARB

**WOW-TV**  
**CHANNEL 6**  
BLAIR TV, Representative  
FRED EBENER, Sales Manager

A  
MEREDITH  
STATION



OMAHA,  
NEBRASKA

## Timebuyers at work

Bob Fountain, Young & Rubicam, New York, all-media buyer for General Foods, comments: "Radio is traditionally a highly flexible medium used, to a large extent, to saturate a market quickly during a short period of time. The negotiation for this time may have to be completed in a matter of hours and this requires accurate and comprehensive availability information. These availabilities are the basis of all purchases and it is this starting point from which values are projected and conclusions drawn. Availabilities usually include the time period of the show and its cost, but all too frequently ratings are omitted and the amount of commercial time in the program is seldom shown. Amount of commercial time is usually a mystery to the advertiser, remaining in the realm of exclusive station information. Why so? This data is a yardstick of station management, and the performance of our advertising depends on the commercial load carried by a program. Any indication of commercial time on shows would put a new light on the buying and would provide the prospective purchaser with another valuable tool for evaluation."



Art Topol, Donahue & Coe, New York, timebuyer for Kasco Dog Food, says: "The 'T' in timebuyers is for *telephone* discovered by Don 'Bell' Ameche which is a constant companion for the harried timebuyer. 'I' is for the numerous *idiosyncrasies* of this wonderful and fascinating business known commonly as advertising. 'M' is



for the *middlemen* called station reps who try to mesmerize the buyer in favor of his station. 'E' is for the *economy, efficiency* and *energy* that the buyer utilizes on the *expenditure* of the advertiser. 'B' is for the *brides* that all good secretaries become when they are fully trained. 'U' is for the *ubiquity* of avails, ratings, cost-per-1,000's, paper work, schedules, and so forth. 'Y' is for *yesterday* which is the day most buyers usually

require requested avails. 'E' is for the *entertainment* and *enthusiasm* that is a trade mark of advertising people. 'R' is for the various *ratings* that are helpful, confusing and only indicators, not the gospel. 'S' is for the *stations* throughout the country that provide the time which buyers use for their advertiser's messages. Put them all together—they spell 'timebuyers.' They mean the world to me!"



# EXCLUSIVE ABC FOR OKLAHOMA CITY

# KGEO-TV 5

*channel*

APPOINTS

**BLAIR** *Television* **ASSOCIATES INC.**

as exclusive national representative effective May 1, 1957 . . . BLAIR offices in . . .

New York

Detroit

St. Louis

Los Angeles

Boston

Chicago

Jacksonville

San Francisco

Dallas

Seattle

---

the new **KGEO-TV** tower

**1386' ABOVE AVERAGE TERRAIN • FULL POWER 100,000 WATTS**

IN THE BILLION DOLLAR  
COLUMBUS, GA. MARKET

# WRBL

## 55% MORE\*

### radio homes delivered



**\*55% MORE THAN STATION "B"**

Day or night monthly—NCS No. 2  
WRBL also leads in day or night weekly, day-  
time weekly, and daytime daily.

# 222% MORE

## TV homes

WRBL-TV offers 222%

**MORE TV HOMES THAN STATION "B"**

**WRBL-TV: First Prize**  
Winner in promotion of the Ray  
Anthony Show.

Merchandising and promotion of your  
show on WRBL or WRBL-TV receives  
the attention of the same people who  
won this award as the best in the  
nation.

# WRBL

AM - FM - TV

COLUMBUS, GEORGIA

**CALL HOLLINGBERRY CO.**

## Sponsor backstage

### Agencies should be in show business

Ever since the first medicine man leaped off the tail board of his wagon to pass out the snake oil to the crowd his coterie of performers had softened up via entertainment, show business has been utilized to sell merchandise. And effectively. The radio-tv departments of agencies, large and small, of course, are essentially show business wings of their shops. But apart from the obvious and vital need for activity in radio-tv, many agencies have also profitably dabbled in other show business areas for their clients.



Philip Morris, for example, currently has a live country music show out on the road, playing to thousands and thousands of folks and selling plenty of cigarettes. And in recent weeks Young & Rubicam and the D'Arcy Agency respectively have inaugurated activities in two other key entertainment industry branches. Both involve large investments, but open new avenues in advertising.

Y&R has made a deal with one of the smartest showmen and businessmen ever to take a few million dollars from Sam Goldwyn. I am talking about a gent I have written about previously, by the name of Frank Loesser. Last time I did a piece about the writer of such Broadway hits as "Guys and Dolls" and "Most Happy Fella." as a matter of fact, he wired me that he would gladly accept my hand in marriage. Since I have no desire to commit bigamy, and another eulogy of Mr. Loesser is somewhat beside my present point, anyway, I will merely say that if Frank is involved in the Y&R deal it will be great.

### It is a big investment but one which will pay off

You may be sure that it has already cost Y&R a substantial sum of money. And you may be equally sure that Y&R will get their substantial sum's worth. For in my own personal dealings with Mr. L. I have always found him, as has every one else I've ever known who has had to dicker a dicker with him, a hard bargainer, a man who insisted on amounts to make you gasp. But also a man who, having made you add a few zeros to the check, will break his very back to make sure he delivers up to a standard you scarcely dared hope for.

You can place your bets right now that out of Y&R, as a result of their deal with Loesser's Frank Productions, Inc., will come some of the brightest, most powerful sales jingles in all the history of advertising. You may depend on seeing exciting innovations in sales presentations, spots, program themes and any other phase of the agency's activities to which Mr. L. lends his incredible talents. Y&R is to be complimented on acquiring Mr. Loesser's services, and thanked for blazing another portion of the show business-agency trail I'm discussing here. For the proper utilization of music in



# ...AND STILL CHAMPION!

**IT'S THE  
THIRD  
CONSECUTIVE  
YEAR  
WE'VE WON  
BILLBOARD'S  
FIRST PLACE  
AWARD  
IN EVERY  
LAB  
CATEGORY**



All of us at CFI are more than proud to have won the coveted Billboard award in every laboratory category — 7 in all. And we want to express our sincere thanks to all of you in the TV industry whose votes made our "grand slam" possible.

At CFI our one desire is to achieve maximum economy for our clients by providing complete lab service at the greatest speed consistent with quality. But it takes more than desire to make a winner. We know we could not have won without the finest equipment, the determination to please and dedicated personnel comprising the best creative technicians in the world. So a very special thanks to Ted Hirsch, Lab Superintendent, Ted Fogelman, 16mm Supervisor, Ed Reichard, Chief Engineer and their respective staffs.

SID SOLOW / *P. & Gen. Mgr.*

## *The CFI Billboard Award Record*

1953 CFI won the first place award for quality.

1954 Three laboratory categories. CFI scored a "grand slam" winning all 3 first place awards for quality, speed, and economy.

1955 Three laboratory categories. CFI again scored a "grand slam" winning all 3 first place awards for quality, speed, and economy.

1956 Seven laboratory categories. CFI scores its third consecutive "grand slam" winning all 7 first place awards.

1. HIGHEST QUALITY PROCESSING BLACK AND WHITE TV COMMERCIALS
2. FASTEST SERVICE PROCESSING BLACK AND WHITE TV COMMERCIALS
3. GREATEST ECONOMY PROCESSING BLACK AND WHITE TV COMMERCIALS
4. HIGHEST QUALITY PROCESSING TV PROGRAMS
5. FASTEST SERVICE PROCESSING TV PROGRAMS
6. GREATEST ECONOMY PROCESSING TV PROGRAMS
7. HIGHEST QUALITY PROCESSING COLOR TV COMMERCIALS



**CONSOLIDATED FILM INDUSTRIES**

HOLLYWOOD: 959 SEWARD ST. HOLLYWOOD 9 1441

NEW YORK: 521 W. 57TH ST. CIRCLE 74490

# 77%

**MORE** audience  
in **Lansing**

**20 to 1** power

# 5000

**LIVELY WATTS**


Feb.—Mar. '57 Hooper  
In Lansing Shows  
**MONDAY THRU FRIDAY**

	<b>WILS</b>	Station <b>B</b>
7:00 a.m.— 12 noon	58.9	26.6
12 noon— 6:00 p.m.	54.6	32.7

# LANSING

## MICHIGAN

More listeners than  
all other stations  
heard in  
Lansing combined\*



\*Jan. thru Mar. average  
C. E. Hooper, Inc.

# WILS

music news sports

Represented Nationally by  
Venard, Rintoul & McConnell, Inc.

every sense is a vital part of show business and can be an increasingly vital part of any advertising and merchandising business.

Which rather naturally takes us to the D'Arcy Agency-Budweiser excursion into still another show business area. I did a SPONSOR column well over a year ago timidly proposing that major advertisers and agencies might consider the idea of finding and developing their own stars from scratch, rather than laying several million dollars on the line for a performer who has suddenly become hot. I said this anent the multi-million dollar Jackie Gleason deal.

I'm not sure (though I hope to talk to the D'Arcy and Bud people at great length to find out about this) that the agency-sponsor talent development program I suggested is what D'Arcy and the Budweiser folks have in mind. I do hear that they are "sponsoring" a new boy singer named Steve Schulte. They have recorded four sides with him, and are having these released by the ABC-Paramount record division.

#### With talent and proper handling stars can be created

Recently they paid the line charges to have the lad picked up and carried on the NBC TV *Tonight* show doing two 15-minute spots from a brewer's convention in Texas. I understand they are looking for additional radio and tv time on which to present him, and that they are putting the full resources of their field staffs behind the promotion of his records.

If this young man is a talented singer, and the people in charge of his development are experienced and intelligent show managers, there is no reason in the world why he cannot be built into a tremendously exciting attraction. If the agency is successful in so building him, he should become an exceedingly valuable advertising and merchandising weapon for his Budweiser backers—more valuable in that he will be associated with Budweiser from the start.

There have, of course, been many other occasional examples of agencies and advertisers utilizing entertainment in off-beat fashion as a powerful merchandising weapon. Some sponsors have bank-rolled and distributed tv film series. During the war the Esty agency did a remarkable job for Camel cigarettes with star-studded live shows playing service camps and bases.

The appliance and auto makers have presented spectacular live shows on tours and at conventions.

My point, however, is that no single agency has yet considered show business and its potential for selling merchandise as a medium with which to work fully and continuously in the same sense that the agencies work with radio and television.

It may just be that one of these days a Y&R, or one of its bright competitors will set up a vice president in charge of show business merchandising, including radio-tv.

And under him a department which will utilize the finest music writing, publishing and exploitation talent available; which will find and develop powerhouse performers; which will assemble and put into operation show companies on tours, etc. Which, in short, will utilize show business' magic in helping to move merchandise. ▀



## Formula For Sales:

$$\text{NCS} \#2 \times \text{PULSE} = \text{ACTUAL AUDIENCE}$$

This is the 29-county area in which  
**NIELSEN** gives KCMC-TV 25%  
 or **MORE** weekly coverage.

AREA TELEPULSE (February, 1957)  
 of this same area shows KCMC-TV  
 clearly dominates this area with an  
 audience **MORE THAN 2½ TIMES**  
 that of the second station -Providing

**DOMINATE SERVICE**  
**TO**  
**117,100 TV HOMES**



### TELEPULSE - TOTAL WEEKLY SHARE OF AUDIENCE

**KCMC-TV... 49%**

STATION "B" ..... 19%

STATION "C" ..... 13%

ALL OTHERS ..... 19%

*In this area there are:*

575,000 PEOPLE

166,000 HOUSEHOLDS

\$600,000,000 Consumer  
 Spendable Income

\$450,000,000 RETAIL SALES

200,000 FARM POPULATION

Interconnected  
**CBS-ABC**  
 Texarkana, Tex.-Ark.

**KCMC-TV**

Maximum Power  
 100,000 WATTS  
 Channel 6

*Represented by Venard, Rintoul and McConnell, Inc.*

WALTER M. WINDSOR, General Manager

RICHARD M. PETERS, Commercial Manager



Handy Bookmark Series

## RECEPTION...

There are all kinds, but if you're looking for sales reception in Southern California, "Star Shoppers"—KTTV's free daytime show for its food advertisers—has another record worth playing...

Boys Market, one of the nation's most successful supermarket chains, tells the story...

"As you know, we featured on our one hour special, fresh ground beef at a really low price, thinking perhaps that two or three hundred sales would be made on this special. Imagine our amazement when our meat department at Pomona informed us that 2100 pounds of hamburger were sold!"

Now in its 5th year, "Star Shoppers" visits a different market each morning, delivering effective, tangible merchandising support and in-store promotion that means business. Talk to your Blair man about KTTV's "Star Shoppers" and sales reception.

**KTTV**  
Los Angeles Times-MGM  
Television  
Represented nationally by **BLAIR-TV**

Keep your place  
in Los Angeles  
with KTTV

## 49th and Madison

### MFA Mutual fire sale

Maybe SPONSOR readers would enjoy this memo sent to us by Felix Hendrickson, MFA Mutual supervisor in Arkansas. As you know MFA Mutual uses many radio and tv stations and encourages our agents to be air-active.

Announcer Eddie Goetze of Radio Station KTLO of Mountain Home, Arkansas, had one for the public Friday morning, April 5th when the fire department answered a call at the home of Hiram Byrd where a flue fire had the wall paper ablaze.

We quote: "We interrupt this program to give you the location of the fire. The Mountain Home Fire Department is answering a call to the fire in the Hiram Byrd residence on College Street. **THIS FIRE ANNOUNCEMENT IS BROUGHT TO YOU,** (chuckle . . . now this is a good one . . . chuckle, chuckle . . . no folks this isn't funny! . . . chuckle) **THROUGH THE COURTESY OF HIRAM BYRD, MFA MUTUAL INSURANCE AGENCY.** And reminding you, don't wait until it's too late, see your MFA Mutual Insurance Agent today. See Hiram Byrd for all your insurance needs. I repeat—the location of the fire is at the home of Hiram Byrd on College Street."

W. Judd Wyatt  
director of advertising,  
MFA Mutual Insurance Co.  
Columbia, Mo.

### Convention controversy

I have just gone through your April 20 issue and found some things of interest and some things that I question.

I agree with some of the points you make regarding the NARTB convention, in your editorial page, and I say the headquarter staff is entitled to a pat on the back—but evidently, I did not attend the same convention you did. It was the biggest—it was well organized—it was sober—it was happy—but I don't think it was the most constructive convention, when I stop and think of the problems which face this industry.

Editors of publications should help lead an industry and I know you fight



for things which strengthen the industry. Take another good look at this convention and help the industry think about how to do better in the future.

And may I mention "This we fight for"—I take exception to your point against private firms doing the work in research. Go back into history and think about what happened when the industry tried to do a job. I am sure NCS #2 is the best that has been done to date and I am sure that if the buyer, seller and research firm, working with ARF, get together, they can find ways of making the research better.

Edgar Kobak

*Business Consultant, New York*

#### Salesmen select SPONSOR

You will undoubtedly be pleased to learn that our local sales staff has voted SPONSOR "The Time Salesmen's Most Valuable Magazine." This we believe is the reflection of their desire not only to keep abreast of advertiser and agency activities, but to obtain ideas which they may use to adapt to local situations.

In light of this high honor accorded SPONSOR, we wish to obtain subscriptions for each of them.

Roy M. Schwartz, *advertising  
& sales promotion mgr.,  
WBZ & WBZA*

#### What about reprints?

In your very fine publication, you frequently have articles which we can use to advantage in contacting local, regional and national accounts. They are always extremely appreciative of this information and frequently it is helpful in securing new business.

The purpose of this letter is to ask you if reprints are available on *any* and *all* articles in your publication and, if so, on what basis may we obtain them?

Graham H. Moore, *director of sales  
KSBW-TV & KTEC-TV  
Salinas, Calif.*

• Articles of unusual interest are reprinted. Tear sheets of most articles are available without charge.

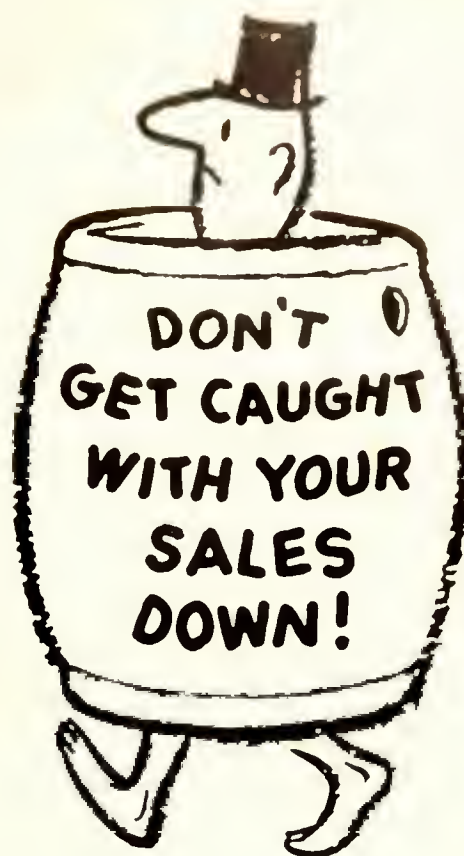
#### Index needed

Could you help us? Is SPONSOR indexed anywhere? We badly need an article index to your very useful publication for our library.

Mary Margaret Smith, *librarian  
Brisacher, Wheeler Division*

*Cunningham & Walsh, San Francisco*

• SPONSOR is indexed semi-annually. The listings appear in July and January issues. Tear sheets of indices are available.



When sales are down . . . your slip is showing! You just forgot to sell South Texas with KONO Radio. Sell 'em up down South without a barrel of money . . . buy KONO Radio at the lowest cost per listener from your H-R or  
Clarke Brown man.

860 kc 5000 watts

**KONO**  
SAN ANTONIO RADIO

NOW RATED

**FIRST**

in San Antonio's home  
county by N.C.S. No. 2

. . . and rated FIRST by local  
advertisers year after year . . .  
for lowest-cost salesmanship



## 3 SALIENT STEPS

## TO SALES SUCCESS!

**1. Market Power**—NCS #2 reaffirms the size of this surging market . . . WBTV embraces 77 populous, prosperous counties . . . more than three-and-a-half million people controlling four-and-a-half billion dollars in effective buying income.

**2. Distribution Power**—WBTV stands astride one of the two top distribution centers in the entire Southeast . . . wholesale volume exceeds a billion dollars annually. At almost the geographic center of the two Carolinas, Charlotte is the distribution capital of the richest area in the South.

**3. Sales Power**—This is your great advantage. By using WBTV as your one basic unduplicated medium, you cover this vast market effectively with a low cost-per-thousand and superior sales results.

Want striking success stories and assistance in blue-printing your own? Contact CBS Television Spot Sales.



JEFFERSON STANDARD BROADCASTING COMPANY





## WHAT'S BEHIND DETROIT'S \$100 MILLION AIR BUDGET?

This week finds auto advertisers with more than

\$70 million pledged to network television alone

**A** dramatic switch in the basic media thinking of the nation's automobile manufacturers is underway. The air media, traditionally considered supplementary, are today emerging as Detroit's basic buy.

This week, with Detroit's media shopping season not yet over, there is at least \$72 million worth of network tv business on the books for 1957-58 by SPONSOR's estimate—about 25% more than last season. The \$100 million SPONSOR estimates Detroit will spend for all forms of air media may surpass automotive expenditures in

newspapers—Detroit's biggest medium in years past. (For a list of Detroit's net tv buys to date, see SPONSOR-SCOPE, page 9.)

Detroit is apparently buying network television first to get an early crack at the choicest availabilities. And it's buying network tv like packaged goods companies with a new emphasis on circulation, frequency and spreading the risk. You can take this as a straw in the wind, however, as far as the other air media are concerned: This week Ford made the largest single network radio buy in

years, plunking down \$5.5 million gross for a package of CBS Radio shows.

What's behind Detroit's move to the air? Basically the answer lies more in the realm of automotive marketing than it does in air media salesmanship. Trends in the selling of cars have evolved to the point where the strengths of the air media dovetail today with Detroit's big needs.

For Detroit has been a good student of sales psychology. It has switched advertising emphasis from old-time nuts and bolts copy to the thrill of the

**A lot of factors may have changed the Motor City's mind about tv, a medium it once regarded as "fine for selling soap—but not autos"**

ride and the sense of mastery that comes with a car responding to the slightest touch. It has found tv the effective way to dramatize such appeals: it can virtually give the viewer at home a demonstration ride. Detroit has also turned to styling cars for the feminine taste, and television has proved to be the medium that reaches more women than any other.

All of the following have played a role in making 1957 the biggest automotive year in air media:

**Auto design:** An increasing emphasis is placed on style instead of consumer need. The passenger car industry thrives on creating "obsolescence" through design rather than through motor wear. Its economy depends on car owners trading in every year or two regardless of how many thousand miles are left in their "old crates." There is little doubt that Chrysler Corp., which only a few seasons ago was in real trouble, has roared back through this year's ultra-modern styling. Smallest of the Big Three, it has scored the most striking gains in 1957, with first quarter sales of \$1.1 billion, a high-water mark in its corporate history and a 55% gain over the same period a year ago. There also is little doubt that Chrysler's heavy use of tv (*Lawrence Welk*, *Shower of Stars*, *Groucho Marx*, etc.) played a major role in getting its styling message through to the public.

**The American woman:** Increasing emphasis on high-fashion advertising. This trend goes hand-in-hand with auto design, since much of the design is aimed at the distaff side. In a speech he will make on 7 May to the Kansas City Women's Chamber of Commerce, George W. Walker, vice president and director of styling for Ford, will reveal the woman's influence on auto styling and sales. "Their decision is paramount in selection of a car's color," Walker told SPONSOR. Automotive colors often reflect trends in fashions and home decorating. The "jeweled" look of instrument panels are slanted at the ladies; power seats, power brakes and power steering are all adaptable to the "feminine touch."

Even power windows have been designed so the woman operator won't damage her fingernail.

Today, woman's role in buying has changed to the point where it is common practice for auto salesmen to take their own wives along on demonstrations. While the salesman talks to the prospect, his wife talks to the prospect's wife. Compare this technique with the auto television commercial of today and how effectively it uses the female personality—Lincoln-Mercury's Julia

Meade, Chrysler's Mary Costa, Chevrolet's Dinah Shore. They are not the "Jayne Mansfield types" with appeal for men only, but rather high-fashion "ladies' ladies." Women listen when they talk.

But women are not the sole key to car sales. "More and more, children are influencing automobile purchases," says Ernest Dichter, Ph.D., president of Institute for Motivational Research. "We have noticed, in the course of testing television commercials for J. Walter Thompson, the importance that children attach to vitality and drama in commercials for new autos. Ford's retractable hard top is a good example of this vitality and dramatic appeal. Children's reactions to this kind of thing move upward in the family hier-

## WHO'S WHO IN AUTOMOTIVE TV/RADIO BUYING

CAR BRAND	COMPANY AD MANAGER	AGENCY	ACCOUNT EXECUTIVE	TIMEBUYER
Plymouth	L. T. Hagopian dir. adv. & sales prom. 6334 Lynch Rd., Detroit 31	N. W. Ayer & Son 4100 Penobscot Bldg. Detroit 26, Mich.	Wm. T. Lowe supv. ser. Warren Abrams radio & tv serv. rep., Detroit	(New York) Helen Hartwig & Richard Bunbury
De Soto	James L. Wichert dir. adv. & sales mgr. 6000 Wyoming, Detroit 31	BBDO 1800 Penobscot Bldg., Detroit	R. E. Anderson gen. mgr. John McKee acct. supv.	L. Weinrich media supv. W. B. Crouse
Dodge	A. C. Thomson adv. mgr. Wendell D. (Pete) Moore dir. adv. & sales prom. 7900 Joseph Campau Ave. Detroit 11	Grant Adv., Inc. 2900 Guardian Bldg., Detroit	M. B. Cather a.e. W. A. Hammond media dir.	James A. Brown
Dodge Trucks	W. D. Moore dir. adv. mgr. A. C. Thomson adv. mgr. W. L. Kessinger asst. 21500 Mound Rd., Detroit 31	Ross Roy, Inc. 2751 E. Jefferson Ave., Detroit 7, Mich.	W. H. Gerstenberger v.p. & acct. supv. Robt. G. Lyon a.e.	Carl E. Hassel v.p. & media dir.
Chrysler	Burton R. Durkee dir. adv. & sales prom. & H. L. Ault adv. mgr. 12,200 E. Jefferson Ave., Detroit 15	McCann-Erickson 3546 Penobscot Bldg., De- troit	F. W. Overesch, v.p. & acct. group head Robt. N. Ellis a.e.	Kelso Tager media dir. Wm. J. Davis asst. media dir.
Chevrolet	W. G. (Bill) Power GM Bldg., Detroit 2	Campbell-Ewald Co. GM Bldg., Detroit	Colin Campbell sr. v.p. & gen. a.e., Philip L. Mc- Hugh v.p. radio & tv	Carl Georgi v.p. & media dir.
Pontiac	B. B. Kimball Pontiac 11, Mich.	MacManus, John & Adams, Inc. Bloomfield Hills, Mich.	Hovey Hagerman sr. v.p.	Chas. N. Campbell media dir.
Buick	Paul Holt Hamilton Ave., Flint 2 Mich.	Kudner Agency, Inc. 575 Madison Ave., New York City	Steve Richards	John Marsich, Ann Gardi- ner, Marge Scanlon
Oldsmobile	L. F. Carlson dir. ol adv. Townsend St., Lansing 21, Mich.	D. P. Brother & Co. GM Bldg., Detroit	Sheldon Moyer v.p. & asst. mgr. V. L. Corradi, a.e.	Watts Wacker media dir. Jack Walsh
Cadillac	W. T. LaRue merch. mgr. 2860 Clark Ave., Detroit 32	MacManus, John & Adams, Inc. Bloomfield Hills, Mich.	Chas. F. Adams v.p.	Elmer W. Froehlich v.p. dir. ol media
GMC Trucks	H. T. DeHart 660 South Blvd., East Pontiac, Mich.	Kudner Agency, Inc. 575 Madison Ave., New York City	J. W. Millard	John Marsich, Ann Gardiner
Ford (cars and trucks)	Henry M. Jackson v.p. & supv. Ford car W. G. Moore v.p. & supv. Ford truck 3000 Schaefer Rd., Dear- born, Mich.	J. Walter Thompson 2130 Buhl Bldg., Detroit	Donaldson B. Thorburn v.p. & supv. radio & tv	Ralph Bachman media dir. (Detroit), Tom Glynn, Dorothy Thornton (New York)
Mercury	R. J. Fisher, adv. & sales prom. mgr. 3000 Schaefer Rd., Dearborn, Mich.	Kenyon & Eckhardt 1500 Penobscot Bldg., Detroit	D. J. Gillespie, v.p. & acct. supv., Richard T. O'Riley v.p. & sr. a.e., W. G. Mar- tin v.p. & a.e.	Brendan Baldwin media supv. (New York), Don C. Miller sr. v.p., Louis Ken- nedy
Lincoln	J. J. Seregny 3000 Schaefer Rd., Dearborn, Mich.	Young & Rubicam 1600 Penobscot Bldg., Detroit	A. P. Butler v.p. & acct. supv., H. E. Beard a.e., J. R. Bracken, Jr. a.e., T. R. Maynard, Jr. a.e.	C. A. Nixon R. C. Holbrook
Edsel	E. E. Fox adv. mgr. 3000 Schaefer Rd., Dear- born, Mich.	Foot, Cone & Belding 1060 National Bank Bldg., Detroit	Bruce Miller Albert Remington	Robt. Hussey, media dir. Genevieve Lemper chief timebuyer (Chicago)
Nash & Hudson	Fred W. Adams dir. adv. & merch., 14250 Plymouth Rd., Detroit 32. E. B. Bro- gan, adv. mgr. Rambler, A. D. Gage adv. mgr. Nash, Hudson & Met- ropolitan	Geyer Adv., Inc. 14250 Plymouth Rd., Detroit	J. F. Henry v.p. & a.e. E. J. Rogers asst. a.e.	J. R. Telisky Detroit media dir.
Studebaker Packard	S. A. Skillman gen. sales mgr., 635 So. Main, South Bend, Ind.	Benton & Bowles 444 Madison Ave., New York City	James Black acct. supv. Frank Stephan a.e.	Richard McCovey

SOURCE: This directory was compiled for SPONSOR by William H. Cartwright, manager of Edward Petry & Co., Detroit



## Copy switch from nuts 'n' bolts to style fits tv era

The old emphasis on mechanical superiority is reflected in the Willys-Knight ad, upper right. Today's cars feature design as evidenced by Chrysler Corp's fabric photo at right, by the high-fashion shot of a Mercury below, and by the Oldsmobile picture with plenty of woman-appeal at lower right. Tv commercials feature such personalities as Julia Meade and Mary Costa to emphasize the new slant at women as a purchasing power just as car salesmen today take their wives along on demonstration rides to spur their sales



WILLYS-KNIGHT SIX

*National Geographic, March 1942*



archy and have a direct influence on buying decisions, especially when parents have no strong brand preference.

"While women and children must be recognized as important factors," Dr. Dichter continued, "advertisers must not overlook the fact that the man in the family seeks satisfactions for himself in an increasingly frustrating world over which he has little control. He derives satisfaction not only from the power of his car but also from its responsiveness. The feeling that this instrument does, after all, respond instantly to his touch gives him a sense of mastery." (Most ride demonstration via tv commercials certainly convey this mastery-of-motion feeling.) "The successful appeal to the car buyer will use all these family needs, weaving them into a commercial which will act effectively for mother, father, children." With close to 20 programming hours a week slated for tv next fall, auto manufacturers will have a chance to do just that.

**Prestige:** Cars are social climbers, too. Every auto company is trying to push its own make a little higher up in

Motordom's social register. When successful, it is reflected in greater public acceptance and increased sales. There have been cases of autos which have been on the market for years, which are mechanically excellent, but which have never made the grade in public prestige. Sponsorship of a good tv show and its identity with the sponsor has been found effective in building this feeling of prestige.

"Automobile advertising seems to reap particular benefits from program association," says Leonard Kudisch, executive vice president of Schwerin Research Corp. "For example, commercials for one make had no effectiveness gain when tested in a participating show, but got seven percent of

### ARTICLE IN BRIEF

Current buying at auto companies and agencies indicates a \$100 million year for air media, its biggest ever. This fall, night net tv will find cars advertised practically across the board. A change in Detroit thinking is responsible for tv becoming a basic medium.

the audience to switch to the brand when tested on a program which the advertiser had been sponsoring for a long time. Along with this, remembrance of copy points was more than twice as high on the sponsor's show." (Schwerin Research's Competitive Measure is a test in which viewers check, before and after seeing a commercial, which make product they'd like to win, and the change in choice is noted. For autos, the offer is a substantial cash sum toward the best car deal the winner can make.

In general, Schwerin Research found in summing up all tests in the past year that 54% of car commercials caused a significant increase in the number of people changing to the advertised brand. "That is below the overall percentage for commercials in all fields," Kudisch admits. "It is a lot easier, for example, to sway women's preferences in the beauty product field — but it nevertheless shows that a lot of automobile commercials are producing strong results."

**New marketing knowledge:** In-  
(Please turn to page 77)





Behind Milner Products' success is the know-how of Howard S. Cohoon, l., president and Gordon Best Advertising Agency. Shown examining sales promotion material with Cohoon are Frank F. Morr, agency v.p., and account executive and Gordon Best, r., agency president

## THE FABULOUS RISE OF MILNER

Sales of a pine oil cleanser and, later, a synthetic starch  
went up 90-fold in nine years. The prime media: tv and radio

**E**very once in a while some little-known company or product rockets across the advertising firmament leaving a fiery trail of record-breaking sales in its wake.

The sight of this blazing success is usually like a shot of Benzadrine to admen, who, after shaking off the effects of after-lunch Martinis and humbly replying their faith in advertising, will eagerly ask: Who (or what) did it?

One of these rocketing successes is the Milner Products Co. of Jackson, Miss., makers of Pine-Sol and Perma Starch. During its nine-year slam-bang history,

Milner increased its sales from a starting point of \$77,000 to what is predicted to be (and what will likely be) \$7 million in 1957. To those interested in mathematics, that's a 90-fold jump or a 9,000% increase, depending on how you like to figure these things. It's also about 40% above 1956.

Who (or what) did it? Tv, radio and Howard Cohoon—though not necessarily in that order.

Cohoon is the president of Milner Products. He took over the reins of the company after a rising (and still rising) young southern industrialist by the name of R. E. Dumas Milner

bought it in 1948 and today, obviously, is damn glad he did. At the time Milner bought it, the firm went under the name of Magnolia Chemical Co. and was a local janitorial supply house selling a pine-oil disinfectant.

Cohoon, with the aid of Gordon Best Advertising, took this janitor's disinfectant, turned it into a grocery product, named it Pine-Sol, advertised it aggressively and punched through to national distribution in about five years.

Though Cohoon and the agency started off with newspaper advertising, the air media quickly showed a superior sales-influencing ability. Con-



sidering the nature of the product it's a combination household cleanser, disinfectant and deodorant it's not surprising. The air media have shown time and again their effectiveness in selling this and similar type products, notably soap.

Cohoon feels the explanation for air media's superiority—and he's got consumer research studies to back it up—is as follows: "While both Pine-Sol and Perma Starch provide benefits to the user, when either one is used the homemaker is not not dressed at her best. She is not entertained, she is not beautified. In brief, Pine-Sol and Perma Starch are not glamorous products.

"Since this is so we cannot expect there will be much, if any, innate desire on the part of women to expend the effort to *really read* and find out about our product. So they are naturals for advertising by the spoken word—the forté of radio and tv. Besides, we get the added advantage of the enthusiasm, the salesmanship and the persuasiveness of a good salesman."

But the clincher is this: "At least for our products we have found that

#### ARTICLE IN BRIEF

Milner Products will spend \$1.25 million on advertising during this year, 90% in spot tv, spot and network radio. The know-how and aggressive advertising made a pine oil cleanser and a synthetic starch the leaders in their respective fields of endeavor.

personalized selling accomplishes the desired result."

This year Milner will spend 90% of its ad budget on spot tv and spot and network radio. This budget will total about \$1.25 million, up nearly 50% from last year, with an additional \$250,000 for sales promotion. The share of advertising to estimated sales is thus about 18%. Interestingly enough, this is identical to the share reported for soaps, polishes and detergents this year in a survey made by the ANA in January. While Pine-Sol and Perma Starch do not quite fit into the soap-polish-detergent category, the two Milner products are probably closest to it than any other.

The heavy ratio of ad monies to air

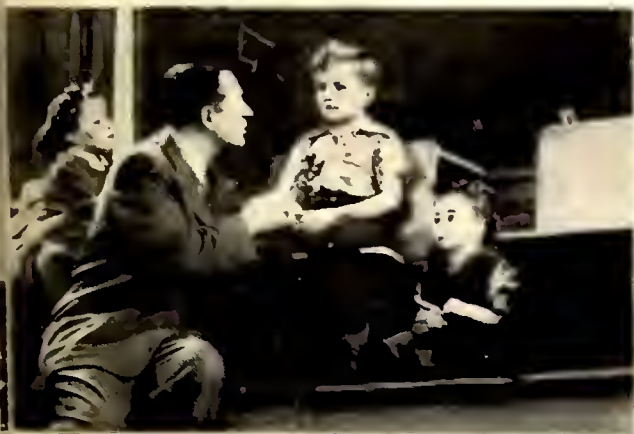
media has been a feature of Milner's advertising since 1950. Since that time tv-radio expenditures have been consistently well above 50% of the ad budget. In 1955, the figure was 74% in 1956, it was 82%.

Of the two air media, radio had received the lion's share until last year. With the purchase of Perma Starch in 1955 there began a switch to tv because of the need to demonstrate the product and its proper use. Perma Starch is a comparatively new synthetic and one starching, the label tells housewives, will last through eight to 15 washings.

So last year Milner plunked 52% of its ad dollars on tv and 30% on radio. This year the figures are 70 and 20%. The share for radio, however, hides Cohoon's real respect for the medium. He explains:

"Even though Pine-Sol does not benefit as much from visual selling because the product does not lend itself as well to demonstration, it is more economical for our firm to buy tv for two products than one. This is because of the tv package announcement plans

## PRODUCTS



**Television:** Milner uses minutes within web tv shows not sold nationally in smaller markets. Shows bought into include "NBC Matinee;" CBS TV's "Houseparty," (shown above)

**Radio:** Winner of Milner's household hints contest sews button on Robert Q. Lewis' jacket. Lewis' CBS Radio show and ABC Radio's "Breakfast Club" help promote the contest. Milner buys five minutes of each





## Milner spends 90% of its \$1.25 million ad budget on spot tv plus spot and network radio

commonly available. By and large, the discount for a maximum announcement package is twice the discount of the minimum package so that it becomes pure economics to buy tv for both products. Were it not for this fact, we undoubtedly would be using more of our Pine-Sol budget on radio."

Another economic argument here, Cohoon says, is that Milner is able to use tv during its cheapest time periods meaning daytime, of course, since the firm seeks a female audience.

Milner's economical timebuying has

collared the firm an average tv cost-per-1,000 of 58c. On radio, the average has been running about 95c.

Tv schedules average about 600 announcements per week on 59 stations in 56 markets. This gives the two products about 23 million gross impressions per week. Milner uses minutes where it can, but also 20-seconds and 15-seconds.

In his search for minutes, Cohoon, who spends about half his time on the road and handles a considerable amount of the timebuying chores himself, has corralled a number of the longer announcements within daytime tv network shows. This is particularly true on smaller stations, many of whom are fed network shows on a sustaining basis and sell the time locally. Among these spot-in-network buys are minutes in the Arthur Godfrey, Art Linkletter, Garry Moore and Bob Crosby shows on CBS TV and *Queen for a Day* and *VBC Matinee* on NBC TV.

Carrying the brunt of radio advertising are five minute segments on the Robert Q. Lewis show on CBS Radio Saturday mornings and *Breakfast Club* on ABC Radio Monday mornings. Spot radio is used in four markets where Milner isn't using tv both because it provides a continuing yardstick of radio efficiency and because the stations' personalities have something extra on the ball. Also used is WJQS, Jackson, Miss., which has been bought for an exceptionally good reason: Milner himself owns it.

The web radio shows are the advertising spearhead of an intriguing and successful sales promotion operation. This is the Mrs. Homemaker's Forum contest, which is promoted only on radio. To quote a publicity release about the Forum: "This organization, sponsored by Milner Products, invites, collates and disseminates household hints to ease the work load of homemakers the nation over and rewards enterprising housewives for sending in their practical household hints with cash prizes and Florida vacations."

But that's only part of it. The hints are collected in a column and syndicated in about 4,000 newspapers. Special columns are also supplied to retailers who use them in ads and an encyclopedia of these hints has been published. The hints collected are not

only about Pine-Sol and Perma Starch, it should be pointed out, but each column has one item about the Milner brands tucked away unobtrusively.

Last year the Forum received 750,000 hints plus a Pine-Sol or Perma Starch label during contest time, which is the first three months of the year. This year the total is expected to be well over a million. Each week during the contest nine winners receive \$5. At the end of the contest, 40 housewives and their husbands are awarded Florida vacations. This year, for the first time, four retailers, four salesmen for brokers and one broker were also given Florida vacations for the best merchandising support.

One of the most interesting aspects of the Forum, which has been in existence for three years, is that the sending of hints started out as a spontaneous affair and turned into a contest later.

There is little else in the Milner story that is spontaneous, however. It is a story about people who knew their business but were also willing to take a chance. The measure of that know-how is the fact that Pine-Sol and Perma Starch are the only nationally-distributed brands of their type and are far and away the sales leaders in their respective fields. It is notable that Perma Starch did not get off the ground until Cohoon took it over. And it is also notable that before Dumas Milner took over that small Jackson, Miss., chemical firm for \$48,000, pine oil interests in Mississippi, which is the biggest producing area of pine oil, had tried to interest P&G, Colgate and Lever Bros. in marketing a pine oil product without success. At present Milner Products is the biggest user of the stuff in the world.

As a matter of fact, when Dumas Milner first took over Magnolia Chemical he wasn't sure how pine oil could be marketed though, to be sure, this canny, young industrialist (he was only 31 at the time) had some inkling of its potential. When Cohoon was persuaded to come in as general manager, he wasn't sure, either, how to sell it. Cohoon's considerable experience in the soap business provided him with ideas on how to find out and he traveled around the South for a while talking to retailers and brokers. The end result was the decision to make a household cleanser out of an institutional disinfectant and fight to get shelf space next to other cleansers.

**Principal** owner of Milner Products is R. E. Dumas Milner, young Southern industrialist, who bought firm in 1948 for \$48,000. Milner is the largest General Motors dealer in the U. S., owns two hotels, a radio station, is constructing office buildings, a shopping center







One highlight of heavily-attended 4A's sessions was address by Professor Frey, who's conducting ANA's study on agency services.

**SPONSOR** asked at the 4A's meeting

## WHY DON'T YOU BUY MORE SPOT?

Marketing strategy, not cost of handling spot, dictates amount

recommended to client, say heads of ad agencies questioned

**C** WHITE SULPHUR SPRINGS, W. VA.  
ould spot tv and radio get a larger chunk of the advertising dollar? Is spot more expensive to handle than other media? Does this mitigate against spot?

Last week, in the premature heat of White Sulphur Springs, SPONSOR put these questions to agency management while 600 members of the 4A's were gathered at The Greenbrier for their annual idea exchange.

For a three-day respite, at least, competition between agencies was relegated to golf links and bridge tournaments and in this relaxed atmosphere management executives of agencies ranging from under \$1 million in billing to well over \$200 million concerned themselves with problems common to all.

One such problem, although not actually on the agenda, is the relative profitability of the various media. It's

a subject that may come under closer scrutiny within the next year as the findings of the ANA's study of agency services begin to emerge.

In his 27 April address to the 4A's, Professor Albert Frey, who's conducting the ANA study, said that the focus of his survey will be upon the range of agency services. Agencies, who feel they must justify their 15% commission, are studying more closely than ever before their cost of operation as

well as the cost of services they furnish.

How do spot tv and radio shape up under this scrutiny? And what effect, if any, does this financial soul-searching have upon the dollars going into these media?

SPONSOR reviewed these questions with heads of a broad cross-section of agencies ranging from such giants headquartered in New York as J. Walter Thompson, BBDO, Campbell, Bryan Houston and Grey Advertising to outside New York agencies like Fitzgerald Advertising in New Orleans, Tatham-Laird in Chicago, Guild-Bascom & Bonfigli in San Francisco, Lindsey & Co. in Richmond, Va., Liller, Neal and Battle in Atlanta, Curt Freiberger & Co. in Denver, Needham, Louis & Brorby, Chicago.

These are some of the conclusions emerging from SPONSOR's survey:

- Every one of the agency men inter-

### ARTICLE IN BRIEF

Spurred by ANA study of agency services, members of 4A's are studying agency cost of operating, including cost of handling different media. Most find tv programming department a bigger cost factor than spot buying, feel client needs dictate media decisions.



**Cost of handling media varies with type of client,  
size of agency, methods of buying, say agency heads**

viewed pointed to an increased share of the agency's billing in spot during 1956 compared with 1955 and predicted further growth during this year.

- Most agencies do cost-accounting by clients rather than by media. In that manner, they feel, they achieve a better balance of service for each client without being prejudicial in terms of the cost of handling different media.

- In most agencies as much as a 25% fluctuation in spot billing one way or the other would not affect the agency's overhead in terms of personnel on staff to handle spot.

- The relative profitability of handling spot tv and radio varies widely depending upon the size and geographic extent of a campaign. Thus a long-term saturation spot campaign may be cheaper for the agency to handle than a one-shot network buy.

- The expense of handling spot, in giant air agencies particularly, is often less than the high cost of maintaining a fully staffed programming department for network buys.

- Criteria totally unrelated to profitability for the agency and stemming rather from the nature of the spot media usually dictate agency media recommendations to clients.

According to top agency men, the radio and tv stations themselves as well as their reps hold the trump card on making spot a more appealing buy. It's up to them to cut through the

paperwork maze which adds to agency overhead in placing spot campaigns, and more important, to make spot more competitive with network and thus a better buy for clients.

Here's how top agency executives analyze their handling of the spot media today:

- *Can spot become a better buy?*  
"Spot isn't the perfect medium for every client or every advertising objective," said Bryan Houston, chairman of the board of Bryan Houston. "Frequently availabilities are tight. Stations tend to jam in too many commercials in top-rated time. So you end up with a choice of squeezing in 20's or 10's among a batch of other commercials or moving into second-rate time periods."

Another major factor to mitigate against greater use of spot is the number of new network segmentation plans vying for sponsor dollars.

"No network can take the place of a good popular local personality in persuasiveness," says Houston. "But once such a personality becomes successful, he sometimes allows his show to be overloaded with commercials. On that score and in terms of product exclusivity the networks give better protection."

Two top executives from Southern agencies, discussing their spot tv strategy during an afternoon respite, pointed out that the continued growth of tv has made the handling of spot less costly

than in the early days of the medium.

"We've been using tv for our clients since 1948, and today spot accounts for about one-third of our total billing," Dan W. Lindsey, Jr., president of Lindsey & Co., Richmond, Va., told SPONSOR. "But until about a year ago, spot tv was very unprofitable for the agency because of the high cost of production. As tv accounts have grown, the medium became profitable for us."

"As you use more markets you can amortize the cost of film and production," said William W. Neal, partner of Liller, Neal & Battle, Atlanta.

"The only trouble is that local tv stations are programming more and more film, and don't maintain full-time live crews. So you have to pay anywhere from \$5 to \$75 extra if you want to have a crew there for live commercials."

The Lindsey agency's largest spot advertiser, the James G. Gill Co., a regional coffee brand, uses syndicated half-hour shows. Says Lindsey, "Today you don't have to go to film to insure good commercials. Local tv stations are doing an increasingly good job with their live announcers and their technical crews. And stations and media reps both are doing a better job these days of selling against print."

- *How costly is spot for the agency?*  
That is probably one of the toughest questions for an agency to determine with any accuracy. Mel Brorby, president of Louis, Needham & Brorby and current chairman of the 4A's, made such a survey a couple of years ago but finds that these figures are constantly changing ones. Furthermore,

**Mel Brorby**, senior v.p. of Needham, Louis & Brorby, Chicago, newly elected chairman of 4A's, did media cost-accounting study

**Dave Danforth** (l), BBDO exec. v.p. and v.p. of 4A's, urged the 400 4A's members attending convention to cooperate with ANA survey on agency services and compensation being conducted by Prof. Albert Frey, professor of advertising and marketing at Dartmouth University





in different agencies the lines of demarcation between spot and network within the media department vary.

"In our shop the same buyers handle spot and network, depending on the client," Dave Danforth, executive v.p. of BBDO, told SPONSOR between Saturday morning sessions at the 4A's convention. "It would be difficult to determine how much it costs the agency in terms of man-hours. A far greater cost-determining factor is the distribution of the client's product and the number of markets the media department has to consider for a particular spot campaign. At any rate, I know that the percentage of spot we've been using has been increasing in relation to over-all billing and that goes for radio in the past year as well."

Norman Strouse, president of J. Walter Thompson, and one of the speakers at the convention, feels that the spot media have done a good job of making spot easier to buy. "Of course, each medium dictates a certain amount of overhead. For instance, we have special field men, producers, under Norm Varney, who travel to local markets to supervise our clients' spot activity." This overhead is justified and amortized through the large proportion of JWT spot billing.

Just as media organization varies from agency to agency, so does the cost of handling individual media. In the case of San Francisco's Guild, Bascom & Bonfigli it's network relations that dictated the recent addition of a top-level media executive. Reggie Schuebel, as head of the New York extension of agency's media department.

"Our main reason for this step was for closer network contact in New York, where network buys open up," says Walter Guild, chairman of the board of GB&B.

Bart Cummings, president of Compton, whose agency employs 640 people to handle over \$70 million in billings, sees continued growth of agency overhead apart from the handling of spot tv and radio as agencies service more and more of their clients' needs. "Our marketing department, for instance, includes 16 men this year," (about four more than last year at this time).

"We don't charge clients for this service, at the same time we continue to make greater demands on our media men. For instance, each buyer sends a report on his spot schedules to Frank Kemp (media director) and to the account executive each month. And if



SPONSOR interviewed 4A's members between sessions of meeting. A Greenbrier

## HOW AGENCY HEADS LOOK AT SPOT

1. **Agencies** have noted an increased share of total billing in spot in 1956 compared with 1955, and anticipate that spot's share may rise further this year. Buying hinges on availabilities as well as client need, since good time periods are still jammed.
2. **Cost** of handling spot does not alter in direct proportion with spot billing. Certain overhead and man-hours of work remain fixed throughout 25% fluctuations in spot buying. Large billing in saturation spread in many markets eventually amortizes cost.
3. **Size** and extent of campaign affects cost of placing it. Thus saturation buying for long-term commitments can be cheaper for agency to handle than single tv buy on one-shot basis. Program department is biggest overhead in large air agency.
4. **Wiser** sales strategy on part of local stations could make spot more competitive with network, say agency men. They recommend better product protection, more competitive pricing, better availabilities choice, better service from station management, reps.

we see no changes in this schedule, we go back and ask him why. The medium requires constant reviewing and improving of schedules, and that's the agency's job."

At the TvB cocktail party toward the end of the 4A's convention, Joe Epstein, v.p. and treasurer, and Joe Killeen, president of Fitzgerald Agency in New Orleans, discussed cost accounting by media.

"I don't really believe that this could be done accurately," Epstein told SPONSOR. "But even if it could, I'm not sure it would be wise. Just suppose, for the sake of argument, that we found out that radio was more expensive for the agency to handle than some other media, for in-

stance. Even if I tried to keep this information confidential, it would be likely to seep through and it would necessarily prejudice our media men's recommendations. This would defeat an agency's primary aim of rendering effective and profitable service."

This agency, too, has seen an increasing proportion of its estimated \$12 million billings go into spot radio and tv in the past year or two.

"I think people tend to forget that the greatest single agency overhead since the advent of tv is the tv programming department," Art Tatham, president of Tatham-Laird, whose agency bills in excess of \$20 million, told SPONSOR. "I think this more than balances the cost of handling spot." ▀



# IS YOUR PRODUCT TABOO FOR TV?

It's not the product that offends viewers, says

Raymond K. Maneval of Schwerin Research,  
but rather the manner in which you present it

**D**o you feel your product is too personal to be discussed in the family living room?

Not too many years ago manufacturers of deodorants, toilet tissues, beer and the radio networks felt the same way. But our experience at Schwerin in testing the public's reaction to "taboo" products was that offending an audience depends more on the manner of presentation than on the product itself.

Today television clients are still feeling their way along where personal and sensitive products are concerned. Many have learned to use the medium effectively and without offense. Others may still be standing on the threshold wondering whether they can sell brands and yet not shock the audience.

Some recent results of Schwerin tests should help orient you if yours is a ticklish product to talk about. And there may be a moral or two here for the advertiser no matter what his product. This is what we found in testing tv commercials for three brands of toilet tissue.

- Only 4% of the audience felt that this product should not be advertised on tv no matter what the presentation.
- A mood approach (associating the product with certain ideas, softness, gentleness, a baby's skin) was inoffensive to a great majority of the viewers.
- A straight sell on audio stressing specific product features caused 21% of the audience to think the commercial was in bad taste.
- A radio commercial for another toilet tissue was found in bad taste by 25% of the audience because both a man and a woman discussed the qualities of the tissue.

The results of these tests (shown in the chart at right) indicate a good rule of thumb when dealing with "sensitive" products: When in doubt use mood rather than logic. The logical sell, unless care is taken, has a tendency to draw attention to the features of the product that made it "sensitive" in the first place.

The taboo against commercials for women's underwear has been success-

fully and tastefully breached on both tv and radio. Bra and girdle commercials that present fully clothed models *presumably* wearing the garments have received very high good taste scores.

The problem of demonstrating the garment in action on tv was solved simply by eliminating the model, a la Topper, so that the girdle or bra is worn by an invisible ectoplasmic woman.

A pretest of tv commercials for two undergarment manufacturers revealed that 21% found an early approach to the demonstration problem in bad taste. Only 7% found the commercial offensive when the "Topper" approach was used (achieved by photographing the garment on a model completely clothed in a tightfitting black outfit against a black background).

In this case presenting the finished product (what the undergarment does for the appearance) and showing the garment alone in action left a bit for the imagination. Rather than demonstrating the product graphically and perhaps offensively—it was a successful selling technique.

An advertiser for one of the presumably "sensitive" products—deodorant soap—jumped in where angels fear to tread. He made the point that his product gives the user a clean refreshed feeling by showing a lithe young lady in a bathtub scene that would have done justice to De Mille depicting revelry in pagan Rome. The taste score on this commercial was quite good: only 6% of the women respondents thought the commercial in bad taste. Surprising however was the male reaction—twice as many of the men objected!

The twist which forcibly makes the point that it is the manner of presentation which offends your audience is provided by two commercials for a completely innocuous product—a beauty preparation. In the first commercial, on extremely sultry model, reclining on the floor delivers the sales message. Her voice outdoes Mae West at her most eloquently suggestive. By

◀ Schwerin test audience isn't squeamish about most commercials (see chart)



## Percent of audience offended varied with theme in commercials tested

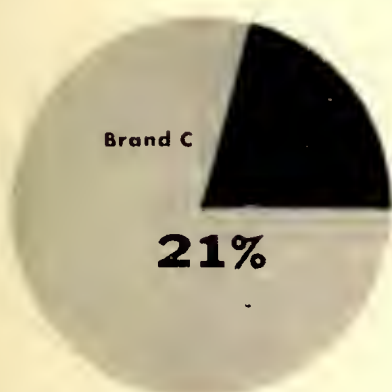
### TOILET TISSUE



**Tv baby story:** this approach set a mood. Product soft as baby's skin



**Tv bridal story:** also mood, theme is soft as a bride's satin wedding gown



**Tv straight sell:** product qualities were stressed; strength, softness



**Radio straight sell:** stressed product qualities. Man and woman speak

### UNDERGARMENTS



**Tv straight sell:** stress on product features. No live model shown



**Tv straight sell:** stress on product feature (discarded approach)

the second commercial, the same overheated model has gotten as far as the couch. Still reclining she delivers the copy while fending off the advances of an equally damp male.

Audience reaction was dramatic: 87% of those questioned (all women and perhaps less prudish than men) thought the second commercial was "too sexy to be shown in the home." The first commercial was considered "too sensual and in bad taste" by 80% of those questioned. And yet this product is one a girl scout can buy without a blush!

Networks and advertisers have come along way since the delicate period of the 1930's and early 1940's. Then, in their desire to be discreet, the radio-men bent over backwards in refusing air time to "questionable" products.

We found evidence of this bending-over-backwardness in 1948 when we were asked to test an underarm deodorant commercial used on a popular radio program. Only 7% of the polled audience thought this "discreet" deodorant commercial in bad taste. Two

years later in a test run on a beer television commercial, exactly the same response was achieved: only 7% objected. (The majority of this group objected to the *sale and use* of beer and so were never potential customers.)

It was obvious from this that network and sponsor caution rather than public opinion had branded certain products as somehow "offensive" in themselves. Thinking was revised accordingly and the emphasis placed on the specific commercial and whether its presentation was or wasn't in good taste.

Schwerin's testing in this field leads to these conclusions about good and bad taste in tv and radio: (1) People's attitudes about what is suitable for



**AUTHOR:** Raymond K. Maneval, vice president at Schwerin Research, speaks from the wide experience gathered by SRC in the testing of varied tv and radio commercials

advertising are extremely liberal; (2) lapses from good taste are generally an offspring of a specific element in the offending commercial; (3) it's safer to rely on mood than on logic in presenting a "delicate" product; (4) sensitive product commercials although (or because) they must tread lightly, are not the primary offenders of viewer sensibilities; and (5) since the question of tastefulness lies in the province of emotion, it is not easy to spot an idea or situation that will rub too many people the wrong way.

It is apparent from our tests that "sensitive" products have been tastefully presented on television, and that a soft-selling, circumspect approach need not prevent brand selling and effective demonstration. The question of taste exists as more of a problem in other areas. In commercials that tear down the competition and the occasional commercial that elicits the damning audience remark, "This commercial was an insult to my intelligence."



# TV'S HOTTEST BATTLEGROUND

Daytime, scene of intense CBS-NBC competition, may see upsurge

in fall sets-in-use as ABC readies aggressive programing-sales strategy

**T**he most significant development in the fall network television picture may turn out to be the maturing of an almost-stepchild—daytime tv. The big battleground, in fact, for next season is daytime. It is now in the focus of intense concentration by all three networks and of reawakened interest among advertisers—some of them entirely foreign to the daytime scene.

These are some of the signs of ferment:

- Clients and agencies are matching the interest of the networks with their own reevaluation of daytime. Automotives and cigarettes, never heavy regular daytime clients, are eyeing the housewife audience as marketing strategy swings to recognition of women

as prime sales targets for products once thought of as male-oriented. (See article page 27 this issue for some of the factors underlying the shift of the automotives to the air media, including the major role of women in automobile choice today.)

- Red hot competition from NBC, following its extensive revamp of daytime programing, has CBS TV busy moving to counter. One step: the hiring for the first time in recent network history of an outside firm to do exploitation (Brandt Associates).

- Into this already hot competitive situation steps ABC TV next fall with its first extensive roster of daytime shows, building back from the revamped *Mickey Mouse Club*, which

is now slotted in the late afternoon.

Following ABC TV's success in nighttime this season, the big question only time can answer is how well the newcomer can do against two established networks already in an audience race. Of key interest: (1) whether ABC TV will chip away at the audience already established or whether its entry will raise total sets-in-use during the daytime; (2) whether the new lower daytime price set by ABC TV will eventually influence the other nets.

**Impact of ABC TV:** Programing executives from all three networks agree that the daytime audience is far from saturated today. They feel that good,



**Stripping** former nighttime properties like *Our Miss Brooks* (above) CBS TV 2:00-2:30 p.m. has set pattern for NBC TV's *Comedy Time* 5:00 p.m.



**Stronger participation shows** like *Queen for a Day* helped build NBC TV's afternoon lineup. Network's emphasis upon "happiness and fun" shows, rather than soap operas

## ABC'S FALL PROGRAMING STRATEGY

- At presstime, ABC TV's programing chiefs were in a budget meeting about fall daytime plans. Six shows being tentatively considered for kine in the 3:00-5:00 p.m. strip for October are: *What Makes You Tick* (Roy Windsor), audience participation; *Lucky Lady* (Walt Framer), audience participation; *Parlay* (Bill Birch), quiz; *The Man in Your Life* (Irving Mansfield), new type; *What's the Name of That Tune* (Jesse Martin), musical game; *Guest of Honor* (Howard Blake), interview; all live half-hour shows.





strong programming on a third network may increase viewing interest, boost sets-in-use and do relatively little splintering of the existing network audience.

Ollie Treyz, v.p. in charge of ABC TV, points out that ABC TV affiliates in multi-station markets now have a substantial share of the total audience for their local programming. "This shows that there's a ready audience that's ripe for our network programming, without necessarily taking away large chunks from the other two networks. On the contrary, our entry into the 3:00 to 5:00 p.m. period is likely to boost sets-in-use during that time. It's been the pattern in tv in the past that additional strong network programming in a particular time period built that period's total viewing appeal."

As the amount of daytime programming has increased over the past few years, total sets-in-use have indeed also climbed gradually. From 19.9 in 1954 sets-in-use have gone to 22.5 in 1957. While this is less than three points in three years it represents a percentage increase of about 12% as well as a substantial growth in the number of homes due to sale of tv sets over the three years.

"We expect to get the existing audience reached by our affiliates now and then some," says Treyz.

In the Eastern Standard Time zones, however, ABC TV's new programming block will be up against such stiff competition as NBC TV's top-rated *Queen for a Day* and a batch of steady-rated CBS TV soaps. Considering the strong lead-in to this popular programming that CBS TV has developed prior to the 3:00-5:00 p.m. block, and the improvements contemplated in that 2:30-3:00 p.m. trouble spot by NBC TV, ABC TV knows it faces tough competition. Its strategy is built around video tape and "counter-programming" to reach younger audience groups.

"Our new daytime programming will be on 'clock-time', which gives us a big advantage in the Central Time area particularly, where the bulk of daytime

viewing occurs," Treyz told sponsor.

By using its video tape system and feeding the Central and Pacific Time zones on clock time from Chicago, ABC TV will be getting its new shows to the stations in those areas at times when the competition from the other two networks is less formidable. In other words, ABC TV's new shows will be up against local programming and early-afternoon feeds from CBS TV and NBC TV in those areas of the country which contribute the largest audience proportionately to tv.

"We anticipate that clearances will

exceed 80% of tv homes via our primary affiliates," says Treyz.

The new programming, supplanting the present afternoon feature movies, will consist of five half hour properties. Kines of these shows are being tested right now. Programs will include *Glamour Girl*, in which experts improve the looks of women in front of the viewers, and one country music show. ABC TV does not plan to bring in any soap operas, but will concentrate on shows with appeal to younger women to counter the other two networks.

(Article continued next page)

## CBS-NBC NOW IN CLOSE DAYTIME RACE

Chart shows Nielsen average audience ratings (averaged for the week) for the first and second February 1957 ratings period. Percentage changes are based on February 1956.

TIME	SHOW	NBC		CBS	
		RATING	CHANGE	RATING	CHANGE
10:00-10:30 a.m.	Home	3.0	-36	Garry Moore	7.6 -6
10:30-11:00 a.m.	Home	3.0	-25	Godfrey	9.1 2
11:00-11:30 a.m.	Price Is Right	7.0	+133	"	9.3 -16
11:30-11:45 a.m.	Truth or Cons.	8.2	+173	Strike It Rich	8.0 -36
11:45-Noon	" " "	8.2	+173	Valiant Lady	6.7 -34
Noon-12:30	Tic Tac Dough	9.6	+41	Love of Life	8.8 26
12:30-12:45 p.m.	It Could Be You	9.0	+34	Search for Tom.	10.9 22
12:45-1:00 p.m.	" " " "	9.0	+34	Guiding Light	11.4 19
1:30-2:00 p.m.	not programed			World Turns	8.0 21
2:00-2:30 p.m.	not programed			Miss Brooks	7.4 -1
2:30-3:00 p.m.	Tenn. Ernie	7.9		Houseparty	9.9 -13
3:00-3:30 p.m.	Matinee	9.1	-57	Big Payoff	9.4 19
3:30-4:00 p.m.	"	9.1	+57	Bob Crosby	7.6 22
4:00-4:15 p.m.	Queen for Day	10.2	+104	Brighter Day	9.4 22
4:15-4:30 p.m.	" " "	12.8	-83	Secret Storm	10.2 14
4:30-4:45 p.m.	" " "	13.8	-14*	Edge of Night	9.9 -25
4:45-5:00 p.m.	Modern Rom.	9.8	-14*	" " "	9.9 -25
5:00-5:30 p.m.	Comedy Time	12.3	+146	not programed	

\*14% is an average for the half-hour block 4:30-5.

### ARTICLE IN BRIEF

Intensified CBS TV-NBC TV daytime competition plus entry of ABC into afternoon programming may boost sets-in-use, say network programming heads. Early advertiser interest in daytime for fall may indicate maturing of medium. Price structures are changing.



"which have an older-age audience pattern in that time period," says Treyz.

**Daytime pricing:** This is the year of evolution in daytime price structures. The pattern which tv had inherited from radio days, that is pricing daytime at a "C" rate (or half the nighttime rate), is being modified.

When ABC TV announced its plans for expanding daytime programming hours to 3:00-5:00 p.m. on weekdays, it also announced a "D" rate, that is one-third of the nighttime rate. The move, based on the fact that daytime sets-in-use do not measure up to 50% of nighttime, is important in the sales strategy of the network.

Both CBS TV and NBC TV maintain that they intend to stick to the "C" rate and feel it is justifiable both in terms of advertiser success and low daytime cost-per-1,000. (Daytime cost-per-1,000 per commercial minute averaged \$1.63 compared with \$3.25 for nighttime in January-February 1957, according to Nielsen.) Both CBS TV and NBC TV, however, are announcing a "D" rate for early morning starting this spring. In the case of CBS TV the new, lowered rate has applied to the 7:00-9:00 a.m. period since 10 March 1957.

"This move to a "D" rate in early morning is in line with the rate structure of individual stations and doesn't affect our pricing of the 10:00 a.m. to 5:00 p.m. day," says Bill Hyland, CBS TV v.p. in charge of sales administration.

Says Bill Sargent, director of NBC TV "THT" programs: "We will maintain the Class "C" rate in daytime except 7:00 to 9:00 a.m. which will be Class "D" as of 1 June. Some of our daytime programming has been so successful we should probably have raised rates."

NBC TV separates "THT," that is *Today*, *Home*, *Tonight*, from its daytime programming and sales strategy. Thus a forthcoming change in the way participations in *Today* and *Home* will be sold will not affect the daytime sales strategy.

"With those two shows we're in a service show area, not entertainment, so we don't look on them as mass-audience getters," says Mort Weiner, NBC TV v.p. in charge of daytime. "On the other hand, our 11:00 a.m. to 5:30 p.m. lineup today is strictly entertainment intended to get mass viewing."

**Daytime programing:** In terms of programing costs, daytime shows continue to be extremely reasonable. It's generally agreed that if \$35,000 is to be taken as an average cost for a nighttime half-hour show, a daytime half-hour costs some \$5,000 or less.

In fact, daytime show costs have risen more slowly than nighttime except in the case of such network-produced "experiments in quality" as NBC TV's *Matinee*, which features top talent in serious one-hour drama.

The emphasis in daytime programing continues to be on games and participation programing, musical shows and a handful of soap operas (all but one of them on CBS TV).

"We got on the 'happiness-and-fun' kick around October 1955 to pull up our ratings, which were sagging pretty sadly in some spots at that time," says NBC TV's Mort Weiner.

Since that time NBC TV has unloaded most of its soap operas, with the exception of *Modern Romances*, a 4:45-5:00 p.m. dramatic strip which tells one self-contained story each week. Into the weak middle of the afternoon NBC TV put *Matinee*, to cut into CBS TV's lead provided by *Houseparty* 2:30-3:00 p.m. Within a month the 3:00-4:00 p.m. ratings showed a 26% improvement.

When NBC TV began shoring up its afternoon schedule back in October 1955, its 3:00-6:00 p.m. programing was getting less than a 25% share of the audience. CBS TV, on the other hand, had a strong lineup starting with *Houseparty* at 2:30 p.m. which gave the network a good audience carryover for the rest of the afternoon.

*Matinee* helped break up this "CBS TV viewing pattern" a little, but the network still faced the problem of the 2:30 to 3:00 p.m. lead-in and the hour and a half following the live drama. New shows added in the past year to build NBC TV's late afternoon were *Queen for a Day* and *Comedy Time*.

*Comedy Time* was NBC TV's answer to a new problem stemming from ABC TV's *Mickey Mouse Club*, 5:00-6:00 p.m. which began clobbering the ratings of the other two networks from November 1955 onward.

"We found out that over four million women watched tv between 5 and 5:30 p.m. even though there was no adult programing on at that time," says Carl Lindeman Jr., director of NBC TV daytime programing. "So we picked *Comedy Time* as a show for

that period which might get adults and teen-agers too."

**Daytime scheduling:** In daytime, block scheduling has been even more important than during nighttime. Clever schedule strategy frequently compensates for low-cost productions.

For instance, in 1956, NBC TV decided that the *Home* show kept the morning lineup from getting off the ground. After a slow start at 10:00 a.m. with *Ding Dong School* and *Ernie Kovacs*, the network used to take a ratings dive to 3.0 with the *Home* show against Godfrey's 11.1 and *Strike It Rich's* 12.5. By simply moving *Home* to 10:00 a.m. and following it up with livelier game and variety programing, NBC TV pulled up its ratings neck and neck with the same CBS TV competition it had had previously.

NBC TV's afternoon scheduling strategy ran into strong counter-punches from CBS TV. When NBC TV moved in *Matinee*, it still faced an uphill battle against CBS TV's strong lead-in, *Houseparty*, which precedes *Matinee* by half an hour. So NBC TV put in Tennessee Ernie at 2:30 p.m. to whittle away *Houseparty's* ratings. CBS TV's ratings stayed high and CBS TV increased its edge by putting *Miss Brooks* in at 2:00, thus getting a lead where NBC TV has no network programing.

How does CBS TV look at daytime? Says Oscar Katz, v.p. in charge of CBS TV daytime programs: "Daytime tv is moving from a one-network medium. Presumably, with ABC TV it can become a three-network medium. One or two years ago we had no daytime competition. Now it's at a peak. During a period of transition like this one we must be ready to make changes."

If there are major programing changes in the offing for fall, CBS TV isn't ready to announce them. Its long-time trouble period, 7:00 to 9:00 a.m. where CBS TV bucks Garroway, has undergone a number of facelifts this year as last. Currently, CBS TV is programing Jimmy Dean with country music between 7:00 and 8:00, followed by *Captain Kangaroo* for the kiddies.

"In those time periods where competition has increased, sets-in-use have increased too," Katz told SPONSOR. "In the most competitive times, 11:00 a.m. to 1:00 p.m. and 2:30 to 3:30 p.m. there's been a 10% increase in sets in use over last year."





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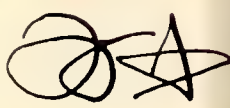
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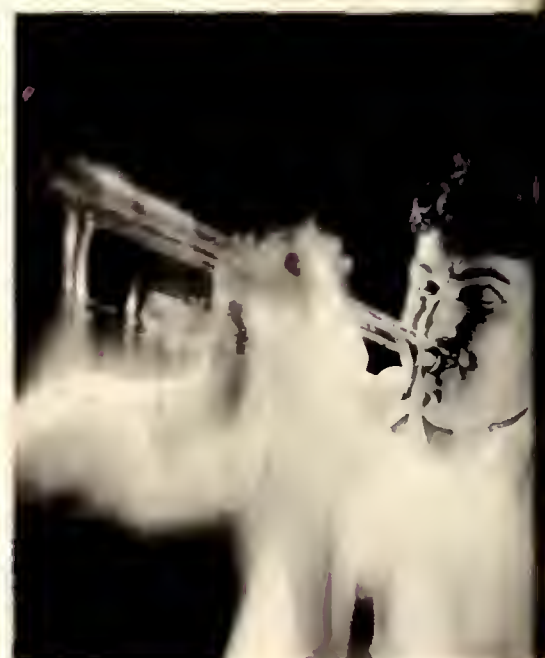




They laughed when we sa 



They laughed when we s



They laugh





down at th ☆(C)!



ghen we sat down at the piano, but ...



. . . beyond the blues horizon waits a wonderful day for WDSU listeners.



Our repertoire takes New Orleanians far beyond the ear-wearying



confines of rock-n-roll monotony into the wide open world of varied



programming . . . varied to match the changing mood of a 24-hour audience.



## Women's week

**4A's Convention:** A record number of wives joined top-level agency men at the Greenbrier in White Sulphur Springs, W. Va. last weekend for the annual 4A's convention, 25-27 April.

A special program for ladies was planned under the chairmanship of Mrs. Robert D. Hollbrook, wife of Compton Advertising's chairman of the board. However, a number of the women accompanied their husbands to the business sessions. The session with Dr. William Menninger (see below) was particularly pertinent for wives concerned about the high pressure of the agency business.

**In the know:** Wives of admen who sometimes envy "career women" in broadcasting for their interesting experiences, should drop a line to Madge Cooper, program director and director of women's activities for WMRN, Marion, Ohio. Here's how Madge sums up her 10 years plus as radio personality on the station's *Over the Coffee Cups* show:

"One reason I wanted to work in a radio station was that I liked being where news was coming in. How has that worked out? I left 15 minutes before the bells started ringing for Pearl Harbor. I was in church when the Low Countries were invaded. I was driving across Iowa when they went into Russia . . . and if they hadn't warned us in advance, I wouldn't have been around for the end of the war. In spite of all this, I love radio!"

**Motivation for car ownership:** If you think you're buying a car for transportation, you're sadly mistaken, according to a *Chicago Tribune* study.

Transportation ranks fourth in the list of eight reasons for car ownership. Other reasons are:

1. To acquire and demonstrate participation in society.
2. To extend one's life boundaries.
3. To acquire a sense of power.
4. To accomplish transportation.
5. To feel pride in skill and mastery.
6. To assert adult prerogatives and capabilities.
7. To demonstrate status.
8. As an outlet for aggression."

**Mental health of execs:** In his speech at the 4A's convention, Dr. William Menninger suggested that executives learn to "make a rich life and not just a rich living."

"Advertising is a high pressure business," he said, "with the executive frequently in the middle between his clients' pressures on the one hand and his creative ideas on the other. Some authorities have given figures to indicate that the average age of advertising men who died in 1956 was 57.9 years—12 years younger than men in other business at the time of their deaths."



### They've Captured the No. 1 Spot!

KOSI in Denver . . .

**No. 1** All surveys point to KOSI as Denver's top independent station. Hooper Jan. March 14-6 A.M. 19.3 P.M. Pulse Feb. 15.5 all day average. Ratings continue to climb as proof of KOSI's ever-rising popularity.

KOBY in San Francisco . . .

**No. 1** KOBY has skyrocketed to the top with Feb. March weekday Hooper ratings of 17.8 A.M. 25.5 P.M. Saturdays 29.3 and Sundays 33.8! Nielsen agrees rates KOBY as the number 1 independent all day. KOBY operates full time—sets full time! Its 10,000 watts makes it the most powerful independent station covering the entire bay area.



See Forjoe  
for these KEY  
radio buys!

Mid-America  
Broadcasting Co.

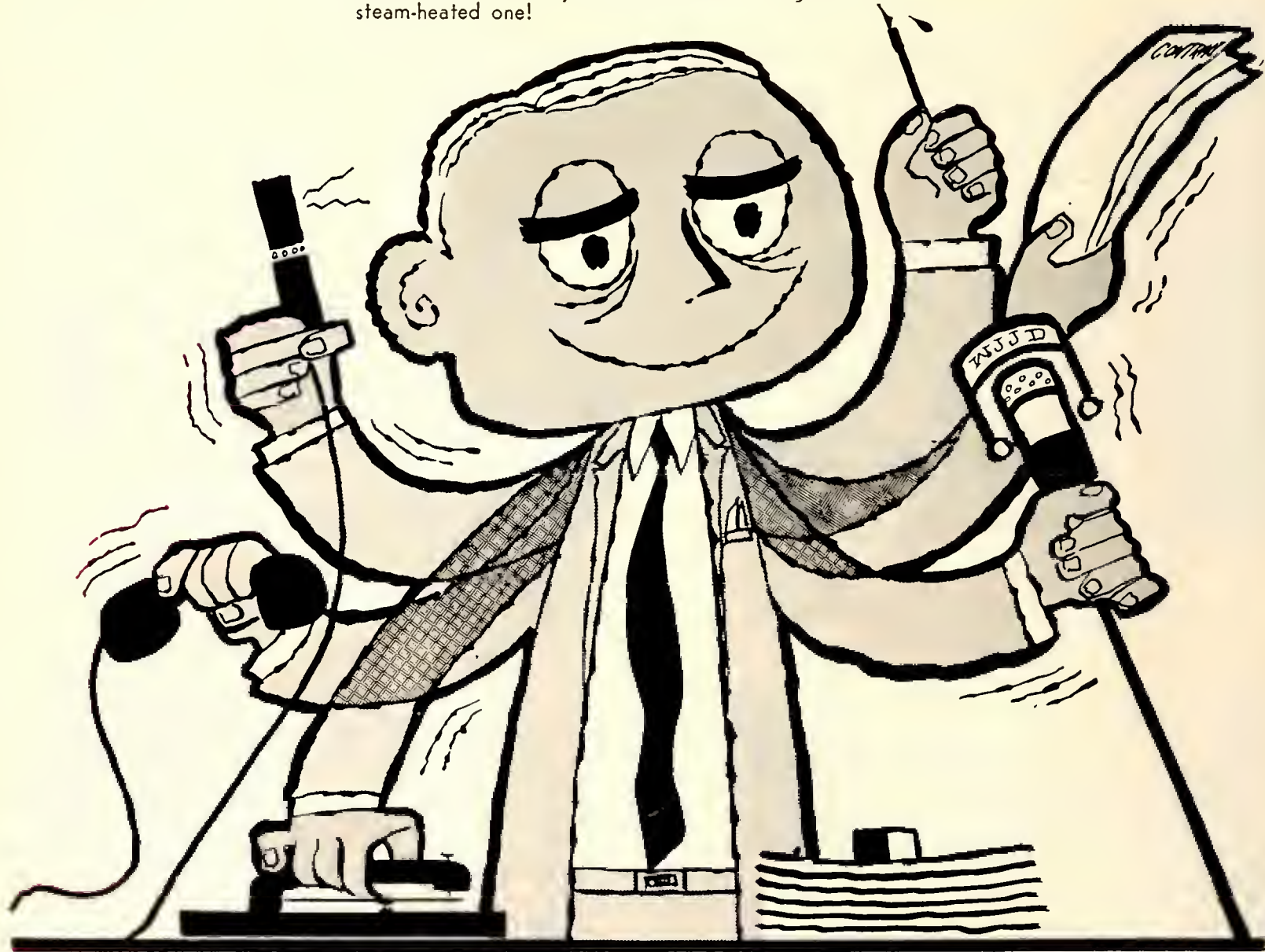
In Greenville, Miss. WGVM  
is No. 1 in Hooper  
and Nielsen!

**Radio Chicago**

# WJJD

Chicago's Busiest Radio Station!

Yes, busy . . . busy . . . busy . . . adding new advertisers, receiving renewals from old advertisers, and all because of its fabulously phenomenal new programming which has captured the listeners of Chicagoland. This 50,000 watt shocker can turn any client's cold cash register into a steam-heated one!



Keep your eye on these other Plough, Inc. Stations:

Radio Memphis  
**WMPS**

Radio Boston  
**WCOP**

Radio Baltimore  
**WCAO**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Foods-Perkins Div, Chi	FCGB, Chi	CBS 57	Capt Kangaroo, Tu 8 40 8 45 am 14 May 11 wks
General Foods-Perkins Div, Chi	FCGB, Chi	CBS 122	Capt Kangaroo, Sa 9 35-9 40 am 4 May 12 wks
R. J. Reynolds, Winston-Salem	Esty, NY	NBC	Bob Cummings, Tu 9 30-10 pm 24 Sept 52 wks
Warner-Lambert, NY	SSCGB, NY	NBC	Restless Gun, M 8 B 30 p m . 23 Sep 52 wks
Warner-Lambert, NY	SSCGB, NY	NBC	Tic Tac Dough, alt Th 7 30-8 pm, 12 Sept 52 wks

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Bates, NY	CBS 153	D. Edwards; Tu, Th 6.45-7, 7 15-7 30 pm, 30 Apr, 52 wks
Colgate-Palmolive, NY	Bryan Houston, NY	CBS 153	Big Payoff; M-F 3-3:30 pm, 1 Apr, 52 wks
General Electric, Bridgeport, Conn	YGR, NY	ABC	Chcylene, alt Tu 7:30-8 30 pm fall, 52 wks
General Mills, Minneapolis	DFS, NY	ABC	Wyatt Earp; alt Tu 8 30-9 pm, fall, 52 wks
Procter & Gamble, Cin	Compton, NY	ABC	Wyatt Earp; alt Tu 8 30-9 pm, fall, 52 wks
Ralston Purina, St. Louis	GBGB, SF	ABC	Bold Journey; M 8.30-9 pm; July, 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gerald Adler	NBC, NY, coordinator talent & program contract operations	California National Productions, London, European program dir
Floyde E. Beaston	WNBQ, Chi, sls mgr	Storer Broadcasting Chi, midwest tv sls mgr
Richard L. Bevington	WKRC, Cin, acct exec	WBRC, Birmingham, gen mgr
Willard Block	NBC Tv Net, NY, sls	CBS Tv Film Sales, NY, acct exec
Nathan Brook		KNBX, Seattle, commercial sls mgr
William S. Dallmann	WRCV, Phila, local sls mgr	Same, sls mgr
Van Beuren W. DeVries	WGR-TV, Buff, program dir	Same, stn mgr
Lee Ellis	KFSD-TV, San Diego, producer-dir	KFSD, San Diego, program dir
Marc Frederic	Tee Vee Co, gen mgr	Screencraft Enterprises, LA, vp & gen mgr
Philip George	KVAL-TV, Eugene, Ore, varied	Same, coordinator local sls
George Gray	WLW, Cin, gen sls mgr	WLW-D, Dayton, gen mgr
Richard F. Hess	CBS Radio Spot Sales, NY, dir research	CBS Radio Net, NY, asst to vp chg stn admin
Phil Hillman	Roy Durstine, SF, acct exec	KNX-CPRN, Hy, dir sls promotion & adving
George Holland	Army Counter-Intelligence, Japan, Korea	WBAL-TV, Balt, acct exec
Carl Horwich	Gerald, John & Asso, NY, acct exec	WOV, NY, sls
Eric Jensen	WLW-D, Dayton, gen mgr	Crosley Broadcasting, Cin, admin asst to vp chg tv
Frank G. King		George P. Hollingberry, LA, sls devel
Paul E. Lucas	WTIC, Hartford, asst program mgr	Same, program mgr
Harold C. Lund	Westinghouse Broadcasting, Pitts, vp	Same, member board
Walter McNiff	KGE, SF, regional mgr & acct super	TvB, SF, mgr
William C. Moody	KIMA-TV, Yakima, Wash, commercial prod mgr	KEPR Radio & Tv, Pasco-Kennewick-Richland, Wash, program dir
Edward G. O'Berst	CBS Radio Net, NY, asst dir research-stn rep unit	CBS Radio Spot Sales, NY, dir research
Richard C. Ricker	NBC, Chi, acct exec	WNBQ, Chi, sls mgr
Donald M. Ross	KNX-CPRN, Hy, gen sls mgr	Golden West Enterprises, vp & gen mgr
Robert T. Schlunkert	WKRC-TV, Cin, asst gen mgr & gen sls mgr	WBRC-TV, Birmingham, gen mgr
Harold W. Waddell	WRCV, Phila, dir sls	Same, stn mgr
Maurie Webster	KNX-CPRN, Hy, dir operations	Same, gen sls mgr

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. Blan van Urk	Calkins & Holden, NY, vp & chm plans board	Same, exec vp & admin dir organization
A. B. Brooke	Lexington Herald, Ky, asst to city editor	VanSant Dugdale, Balt, acct exec-public relations div
Merlin E. Calkock	Calkins & Holden, NY, vp & copy dir	Same, vice chm board
Robert A. Conn	Official Films, rep covering Penn, Cleve, Balt, Wash	Edward Robinson, Phila, vp chg sls & new business
Phil Dexheimer	KFXM, San Bernardino, Cal, pres & gen mgr	Raymond R. Morgan, Hy, acct exec
Ransom P. Dunnell	H. B. Humphrey, Alley & Richards, NY, chg r-tv	Same, also vp
James S. Hauck	H. B. Humphrey, Alley & Richards, Boston, chg mktng	Same, also vp
Roger Hutzenlaub	YGR, NY, r-tv research	Same, spot coordinating unit-media dept
Thomas E. Kniest	KXOK, St. Louis, radio sls	Katz, St. Louis, radio sls
Jesse Lowen	WMAZ, Macon, Ga	Katz, NY, promotion-research dept
Tom McCann	KING, Seattle, acct exec	Miller Mackay Hoeck & Hartung, Seattle, asst acct exec
Laura Wood Miller	Best & Co, NY, dir promotion & publicity	Kennedy Walker & Wooten, Beverly Hills, acct exec
James Edward Muse	WGEM-TV, Quincy, Ill, commercial mgr	Katz, St. Louis, tv sls
William C. Pank	Calkins & Holden, NY, vp	Same, senior vp
O. C. Ritch	Chamber of Commerce, Bakersfield, public relations dir	Guerin Johnstone Jeffries, LA, dir public relations
Stephen M. Salontes	BGB, NY, media	Katz, NY, tv sls devel
Donald J. Sauers	Geyer, NY, creative exec	Vic Maitland, Pitts, vp & creative dir
Paul R. Smith	Calkins & Holden, NY, vp & creative dir	Same, pres
John H. Wilson, Jr.	Grant, NY, acct exec	Same, Detroit, dir merch & sls promotion
Philip L. Worcester	KYW, Cleve, program & production mgr	FGSGR, Cleve, mgr r-tv-film dept
Gordon George Zellner	WATV, Newark, NJ, acct exec	Katz, NY, tv sls



BIG DEAL,  
HUH?



Follow-the-leader is a great game—for children. Grown-ups who play it are mere lacklusters and lardbottoms. Especially in the business world. No doubt about it, you can be a perfectly respectable mackerel simply by swimming along after your fellow-mackerel. But it's a whole lot more exhilarating to make your tidy buck by bucking the tide.

That goes for our business as well as yours. Traditionally in the TV film syndication field, you're supposed to make your *big* deals *first*. Get off your production nut! Go after a network sale! No soap? (Or cereals, or cigarettes?) Then make your pitch for the giant regional deals. Only after that can you afford to sell smaller regional, or local, sponsors. That's the going theory. And that's where we part company with all the other mackerel.

In *our* book, the local, regional and spot advertiser is strictly a first-class citizen who needs, wants and rates first crack at first-class syndicated TV film products.

With this mad, impetuous notion, we sent our new syndicated submarine-adventure series, "The Silent Service," down the ways. We aimed it straight at non-network advertisers. And in only 24 days, we not only matched the heady dollar effect of a major network deal, we topped it. Our biggest regional deal involved just four markets. We *are* off our nut—and the biggest part of our potential still stretches out way ahead of us like a sunlit sea.

The syndication market a secondary one? Not so's CNP would notice. Prime syndicated TV film properties for local, regional and spot advertisers *exclusively*—that's *our* idea of a big deal. And it's working just fine.

**NBC TELEVISION FILMS**  
a division of CALIFORNIA NATIONAL PRODUCTIONS

# TELEPULSE

# RATINGS: TOP SPOTS

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 March 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS								3-STATION MARKETS
				N.Y.	L.A.		Boston	Chicago	Detroit	Milw.	Mnpla.	Phila.	Seattle- Tacoma	Wash.	
1	1	<b>Highway Patrol (M)</b> ZIV	22.6	13.9 wrea-tv 7:00pm	15.0 kttv 9:00pm	19.9 kron-tv 6:30pm	20.9 wbz-tv 10:30pm	10.0 wgn-tv 8:00pm	18.9 wjbk-tv 10:30pm	11.2 wtmj-tv 10:30pm	13.7 kstp-tv 10:30pm	19.8 wcau-tv 7:00pm	19.7 komo-tv 7:00pm	17.3 wtop-tv 7:00pm	21.5 waga-tv 7:30pm
2	4	<b>Sheriff of Cochise (W)</b> NTA	20.6	5.3 wabd 7:30pm		16.2 kron-tv 6:30pm	28.7 wnac-tv 6:00pm	17.5 wnbq 7:30pm	17.9 wwj-tv 7:00pm	10.5 wtmj-tv 10:30pm	17.2 wcco-tv 9:30pm		26.9 kling-tv 7:00pm	10.5 wrc-tv 10:30pm	12.5 wsb-tv 7:00pm
3	2	<b>State Trooper (A)</b> MCA	20.4	4.5 wor-tv 9:00pm	8.2 khj-tv 8:00pm	10.2 kgo-tv 10:00pm	21.7 wnac-tv 10:30pm	18.9 wnbq 9:30pm			14.2 kstp-tv 9:30pm	10.5 wrcv-tv 10:30pm			20.9 waga-tv 7:00pm
4	5	<b>Dr. Hudson's Secret Journal (D)</b> MCA	20.0		7.5 kttv 9:00pm	12.9 kpix 7:00pm	18.9 wnbq 10:00pm	11.2 wnbq 10:00pm	12.7 wxyz-tv 10:30pm	21.2 wtmj-tv 8:00pm	10.9 kstp-tv 7:30pm				15.4 wsb-tv 10:30pm
5	3	<b>Death Valley Days (W)</b> PACIFIC BORAX	19.8	10.2 wrea-tv 7:00pm				15.2 wnbq 9:30pm	10.7 wwj-tv 7:00pm		22.9 wcco-tv 6:00pm	8.5 wrcv-tv 7:00pm	18.9 komo-tv 9:00pm		16.0 wvl-a 6:30pm
6	7	<b>Superman (A)</b> FLAMINGO	18.2	8.0 wabe-tv 6:00pm	6.9 kttv 7:00pm	9.2 kgo-tv 6:00pm	23.5 wnac-tv 6:30pm	12.8 wgn-tv 6:00pm	9.8 wxyz-tv 6:00pm	10.8 witi-tv 6:00pm	17.5 wcco-tv 4:30pm	26.5 wcau-tv 7:00pm	20.0 king-tv 6:00pm	16.5 wrc-tv 7:00pm	22.2 wsb-tv 7:00pm
7	8	<b>Science Fiction Theater (SF)</b> ZIV	17.9	9.2 wrea-tv 7:00pm	13.0 kttv 7:00pm	19.0 kron-tv 7:00pm	19.4 wbz-tv 7:00pm	10.2 wnbq 10:30pm	10.2 wxyz-tv 10:30pm	7.9 wtmj-tv 11:00pm	8.5 kmgm-tv 8:30pm	8.9 wfil-tv 10:30pm	22.0 king-tv 10:00pm	9.7 wmal-tv 6:00pm	18.0 waga-tv 7:00pm
8		<b>Men of Annapolis (A)</b> ZIV	17.7		13.2 knxt 7:00pm	14.7 kpix 10:30pm		10.2 wgn-tv 9:30pm		13.2 wlsn-tv 9:00pm	16.2 wcco-tv 4:00pm		20.5 komo-tv 10:00pm	13.7 wtop-tv 7:00pm	13 wvl-a 10:30pm
8		<b>Badge 714 (M)</b> NBC FILM	17.7	3.8 wpix 8:30pm	13.3 kttv 7:30pm	19.2 kpix 9:00pm	21.8 wnac-tv 6:30pm	10.9 wgn-tv 8:00pm	23.4 wjbk-tv 7:00pm		10.9 kstp-tv 10:30pm		17.8 king-tv 6:00pm	12.2 wtlg 7:00pm	24.2 wsb-tv 7:00pm
10	8	<b>Annie Oakley (W)</b> CBS FILM	17.5	6.8 wabe-tv 6:00pm	7.7 kabe 6:00pm	7.2 kgo-tv 6:00pm	24.5 wnac-tv 5:00pm	20.9 wbbm-tv 5:30pm	10.8 wxyz-tv 6:00pm	17.9 wtmj-tv 6:00pm	20.7 wcco-tv 5:00pm	20.2 wcau-tv 5:30pm	21.0 king-tv 6:00pm	13.5 wtop-tv 7:00pm	14.8 wvl-a 6:00pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1		<b>Life of Riley (C)</b> NBC FILM	20.7		18.0 kttv 8:30pm	24.3 kron-tv 7:00pm	17.7 wrbq 6:00pm				12.4 kstp-tv 6:00pm		31.2 kling-tv 7:30pm		
2		<b>Doug. Fairbanks Presents (D)</b> ABO FILM	20.3	12.3 wrea-tv 10:30pm		2.1 kgo-tv 1:30pm				16.2 wtmj-tv 9:30pm					12.4 wsb-tv 7:00pm
3		<b>Esso Golden Playhouse (D)</b> OFFICIAL FILM	18.2				17.9 wbz-tv 7:00pm					16.9 wcau-tv 10:30pm		9.7 wrc-tv 10:30pm	13 wvl-a 7:00pm
4		<b>Last of the Mohicans (A)</b> TPA	17.2		6.4 krea 7:00pm	14.9 kpix 6:30pm							24.2 kling-tv 6:00pm		4 wvl-a 6:00pm
5	4	<b>Count of Monte Cristo (A)</b> TPA	16.7	1.7 wabd 8:30pm	4.9 kttv 5:00pm		31.0 wnac-tv 8:30pm	8.3 wbkb 4:00pm	7.7 cklw-tv 7:00pm					11.0 wtop-tv 6:30pm	
6		<b>I Led Three Lives (A)</b> ZIV	15.4	2.3 wpix 8:00pm	11.4 kttv 8:30pm		21.4 wnac-tv 7:30pm	6.7 wgn-tv 9:30pm							13 wvl-a 7:00pm
7	8	<b>Code Three (M)</b> ABC FILM	14.7		13.0 kttv 9:30pm	17.5 kron-tv 10:30pm			8.2 wxyz-tv 7:00pm	12.9 wlsn-tv 9:30pm		10.5 wrcv-tv 7:00pm	20.6 king-tv 10:00pm	13.9 wtop-tv 7:00pm	
8	6	<b>Patti Page (Mu)</b> SCREEN GEMS	14.6	6.0 webs-tv 6:15pm			15.3 wnac-tv 7:15pm		5.6 wwj-tv 11:15pm	10.0 wtmj-tv 10:00pm					
9		<b>Crunch &amp; Des (A)</b> NBC FILM	14.2				26.2 wnac-tv 8:00pm							9.0 wtlg-tv 9:30pm	10 wvl-a 10:00pm
10	9	<b>Jungle Jim (A)</b> SCREEN GEMS	13.9	4.9 wabe-tv 6:00pm	9.3 kttv 6:00pm			7.7 wnbq 1:00pm	15.7 wxyz-tv 2:30pm					13.8 wmal-tv 6:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 March.

While network shows are fairly stable from month to month in the markets in which they are shown, this is true to much lesser extent of syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at all.



# LM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
Columbus	St. L.		Birm.	Charlotte	Dayton	New Or. Providence
27.7	31.9	27.5	30.0	39.8	45.8	29.5
tv wbns tv	kwk-tv		wbre-tv	whlo-tv	wdsu-tv	wjar-tv
10:00pm	10:00pm		10:00pm	9:00pm	10:00pm	10:30pm
29	28.9	15.5		45.8	25.8	27.5
tv wbns tv	ksd-tv		wbtv	whlo-tv	wdsu-tv	wjar-tv
7:30pm	10:30pm		10:30pm	10:30pm	10:30pm	7:00pm
	30.2		30.8	34.8	39.5	
	ksd-tv		wbre-tv	whlo-tv	wdsu-tv	
	9:30pm		9:30pm	7:00pm	10:00pm	
8	23.2		25.3	62.5	29.5	24.8
tv wbns tv	ksd-tv		wabt	wbtv	wdsu-tv	wpro-tv
9:30pm	9:30pm		9:30pm	8:00pm	10:30pm	7:00pm
5	32.0	31.9		60.3	8.8	14.8
tv wbns tv	kwk-tv		wbtv	whlo-tv	wdsu-tv	wjar-tv
9:30pm	9:30pm		8:00pm	6:00pm	5:00pm	6:30pm
	18.3	12.8		33.8	30.3	26.3
	whns-tv	ksd-tv		wbtv	whlo-tv	wdsu-tv
	6:00pm	5:30pm		5:30pm	6:00pm	5:00pm
4	16.0		27.3	53.5	18.8	38.5
tv wbns tv	ksd-tv		wbre-tv	wbtv	whlo-tv	wdsu-tv
10:00pm	10:00pm		8:30pm	7:00pm	10:30pm	10:00pm
	25.2			25.0	31.8	
	whns-tv			wbtv	whlo-tv	
	9:30pm			3:00pm	10:30pm	
			20.8	34.3	20.3	
			wbre-tv	whlo-tv	wjar-tv	
			10:00pm	10:30pm	10:30pm	
21.3	23.2		21.3	17.3	29.3	15.3
tv wbns-tv	kwk-tv		wbre-tv	whlo-tv	wdsu-tv	wjar-tv
6:00pm	6:00pm		6:00pm	6:00pm	12:30pm	6:00pm

			60.3	32.8	5.9
			wbtv	wdsu-tv	wpro-tv
			9:00pm	10:00pm	1:00pm
				41.3	17.5
				wdsu-tv	wpro-tv
				6:00pm	10:30pm
				31.3	
				wdsu-tv	
				5:30pm	
24.3			45.0		
kwk-tv			wdsu-tv		
9:30pm			9:30pm		
6.2	21.0		39.0	17.0	
wtm-tv	ksd-tv		wdsu-tv	wpro-tv	
2:00pm	10:00pm		10:30pm	7:00pm	
16.5	19.5				
ksd-tv	wbre-tv				
10:00pm	10:30pm				
	41.5				
	wbtv				
	7:00pm				
18.9	16.0		26.8	6.5	
whns-tv	ksd-tv		whlo-tv	wpro-tv	
7:30pm	10:30pm		7:00pm	11:30pm	
15.0	18.2		29.3		
whns-tv	kwk-tv		wdsu-tv		
6:00pm	5:00pm		12:30pm		

Other than top 10. Classification as to number of stations in the area. Pulse determines number by measuring which stations are received by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.

Introducing A NEW MEMBER  
OF A DYNAMIC TEAM

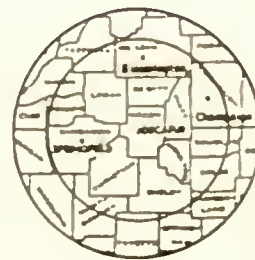
**GP** Gill-Perna is now  
National Representative for

**WTVP** Decatur, Ill.  
Bringing Top



Programs to a Billion  
Dollar Market

ONLY WTVP DELIVERS  
GRADE A COVERAGE OF  
ILLINOIS "2 IN 1"  
DECATUR-SPRINGFIELD  
MARKET









# MRS. TYLER IS A COMMERCIAL MINUTE IMPRESSION



**AND AN ADVERTISER BUYS  
OVER 26 MILLION OF THEM  
A SINGLE WEEK WITH JUST  
FIVE UNITS OF CBS RADIO'S  
DAYTIME DRAMA!**

Put it another way: an advertiser reaches over 8 million different Mrs. Tylers (and their families) each more than three times a week with solid, one-minute impressions each time. At just about the lowest cost-per-thousand available in any medium.

Today—with so much money going into once-a-week or once-a-month advertising—it makes good sense to extend and insure your budget with this kind of frequency and reach. And it makes *most* sense to fit your message into identifiable programs with a beginning and an end—specific dramas to tune to every day.

That's why you find companies that sell low-cost, high-turnover products, companies like Colgate-Palmolive, General Foods and Lever Brothers, all buying (and re-buying) daytime drama on CBS Radio.

**THE FREQUENCY YOU CAN AFFORD AND NEED...THE CBS RADIO NETWORK**

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV & RADIO BUYS

**Kasco Mills**, Waverly, New York, is entering about 60 tv markets to promote its dog food. Campaign will start 6 May and run for seven weeks; schedule will resume in the fall. There'll be minute and 20-seconds in daytime with the number of announcements per week varying from market to market. In radio, daytime minutes will be bought in a number of rural areas to supplement tv with minutes slotted in daytime hours. Film commercials on tv, and e.t.'s on radio, will feature a talking dog. Objective: women's audience. Buying is completed. Buyer: Art Topol. Agency: Donahue & Coe, New York.

**Nehi Corp.**, Columbus, Ga., is expanding its use of spot tv and radio throughout the country. The early May schedule will run indefinitely. Tv minutes, 20's and I.D.'s have been requested for nighttime hours, to reach a general audience. The number of announcements per week varies from market to market. On radio, minute spots have been requested for daytime hours, for a women's audience. Commercials are on film and e.t.'s. Buying is almost completed. Buyer: Genevieve Schubert. Agency: Compton, New York.

### TV BUYS


**Esso Standard Oil Co.**, is buying in about 28 tv markets in the South to promote its Flit. The campaign begins in late May for 15 weeks. Minute films will be scheduled during daytime hours. Frequency is limited; about three per week in each market. Buying is not completed. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, N. Y.

### RADIO BUYS

**Trans World Airlines, Inc.**, Kansas City, Mo., is buying a schedule in major markets (for domestic travel). Six-week campaign starts shortly. Announcements will be placed around-the-clock with a heavy weekend schedule; the advertiser seeks a wide general audience. Average number of announcements per week in each market will be 30. Minute commercials will consist of a 40-second e.t. featuring a celebrity and a 20-second live tag. Buying is completed. Buyer: Paul Clark. Agency: Foote, Cone & Belding, New York.

**Pomatex Co., Inc.**, New York, is buying announcements for its hair preparation in major markets in New England. New York, New Jersey, Pennsylvania, Michigan, Illinois, Ohio and West Virginia, its major areas of distribution. Campaign will sell the product as a hair protector against water and sun; schedule in each market will begin with warm weather. Minute live announcements will be slotted primarily 7-9 a.m. and 5-7 p.m., to reach both men and women. Average number of announcements per week in each market will be 12. Buying has just started. Buyer: Jack Cunningham. Agency: R. T. O'Connell, New York.

**1957 BIG NEWS ON BROADWAY**



**COFFEE WITH BILL**

\*This is Broadway, Columbus, Ga., market center for almost a million people. Bill Bowick is an institution from 7-10 A.M. on WGBA, the market's best buy. He sells for such advertisers as GE, Colonial Bread, Chesterfield, and Royal Crown Cola.

This is a big market, a big station, a big personality, a big buy for you.

Represented by:

**FORJOE** Dixieland Stations, Inc.  
Nationally Glenn Bldg., Atlanta  
in the South

**WGBA**

**a DIXIELAND station**  
Columbus, Georgia



personality station de luxe  
in WILMINGTON

**YOUR BIG BARGAIN**

station covering the millions  
in the rich Delaware Valley

ask your Walker man about  
the "Timekeeper Show" 6:00-  
9:00 A.M.

for results that count and can  
be counted use

Wilmington, Del.  
1290 on the dial





# BELIEVABILITY

built your

## TELEPHONE SERVICE

...and

## WWJ-TV

80 years ago, the first telephone switchboards were operated by boys.



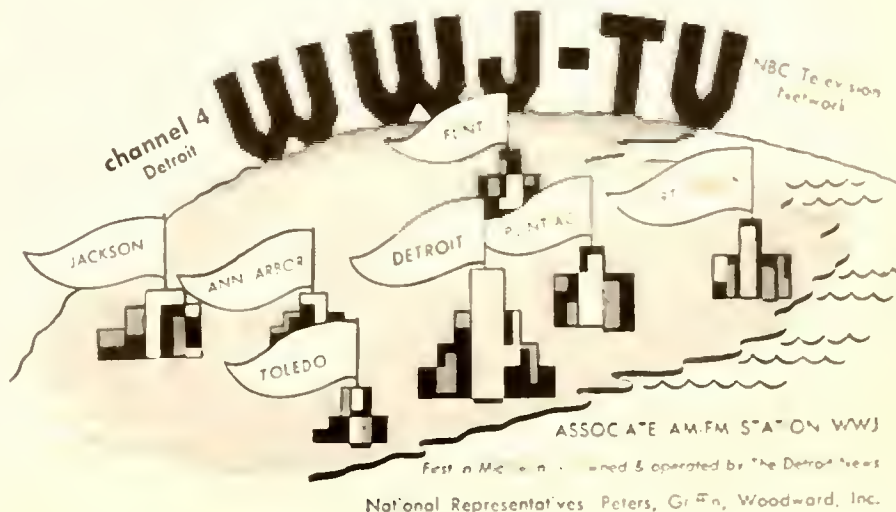
Today, Michigan Bell telephone operators put through Long Distance calls in 80 seconds, on an average. More than half of Michigan Bell's customers can dial some of their own Long Distance calls—to places as far away as Boston and San Francisco—even faster.

BELL TELEPHONE men and women, working together to bring people together, created a faith that produced today's fast, dependable telephone services.

WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

SEEING IS BELIEVING to the great WWJ-TV audience—a priceless advantage to every advertiser.

Tenth Anniversary Year





**MUSIC**



**NEWS**

## **THERE'S A SOUND DIFFERENCE**

That wonderful sound of WBC's local programs is no accident. It takes a wide-awake, aggressive organization to corral the best disc jockeys in every market . . . fire up the mobile units, beep phones and tape recorders that make on-the-scene news come alive . . . produce local

public service programs that capture national a

On top of this, there's the expert programming advance each station gets from WBC group advertising programming that makes WBC stations the most listened-to in their areas.





**SERVICE**



**ON WBC RADIO!**

If you want to know how little it costs to put the difference on WBC Radio to work for you if you want proof that *no selling campaign is complete* call the WBC stations call A. W. "Bink" Dannen-WBC V.P.—Sales, at MURRAY HILL 7-0808, N. Y.

**WESTINGHOUSE  
BROADCASTING  
COMPANY, INC.**

PA  
BOSTON WMAZ  
PITTSBURGH KDKA  
CLEVELAND  
FORT WAYNE  
CHICAGO WGN  
PORTLAND KATZ  
T  
BOSTON WJZ  
PITTSBURGH KDKA  
CLEVELAND WJZ  
SAN FRANCISCO KATZ

WHD  
KATZ  
Peters, Gr...

## RADIO RESULTS

### MACARONI PRODUCTS

SPONSOR: Gooch Milling Co.

AGENCY: Direct

**Capsule case history:** Rose bushes are selling macaroni these days through a special radio offer made by Gooch Milling, Lincoln, Neb., which resulted in movement of \$15,060 worth of Gooch products (flour, spaghetti, macaroni, etc.). Each package of Gooch products carries Red Circle points which are redeemable in merchandise. KMA's Monday-through-Saturday morning program, *Farmer's Wife* with Florence Falk, broadcast an offer of a free rose bush to those who sent in 40 Red Circle points on 1 April only. The offer was made on 30 March and by 5 April, a total of 3,012 orders for the rose bushes had been counted. Gooch Milling estimates that a customer spends about \$5.00 to amass 40 points which means that the number of orders received represents \$15,060 in sales. Wallace Closner, sales and advertising promotion manager for Gooch, stated that the campaign brought results far beyond the firm's expectations.

KMA, Shenandoah, Iowa

PURCHASE: Participations

### CANNED VEGETABLES

SPONSOR: Butter-Kernel Canned Veggies.

AGENCY: Direct

**Capsule case history:** Radio enabled this sponsor to win its long-standing battle to gain an important new outlet for its products. For years, Butter-Kernel Canned Vegetables had been attempting to gain distribution in the 14 Stillman's Supermarkets in Minneapolis. All efforts failed repeatedly until soon after Butter-Kernel became a sponsor of station WCCO's *Housewives' Protective League* with Allen Gray. Success came with an initial order from Stillman's for 25 cases of Butter-Kernel products. The first was followed by another order for 100 cases and then another still, this time for 125 cases. Now Butter-Kernel products have a firmly established distribution in all 14 Stillman's markets. George Stillman, when asked to explain the supermarkets' final acceptance of the products, reported that "we had to stock Butter-Kernel because of the public demand created by Allen Gray's broadcasts on WCCO."

WCCO, Minneapolis-St. Paul

PURCHASE: *Housewives' Protective League*

### PAINT

SPONSOR: National Paint Co.

AGENCY: Tilds & Cantz

**Capsule case history:** This advertiser's use of spot radio during the firm's normally slow season resulted in a 20% sales increase for 1956 over the same period in 1955. National Paint deliberately scheduled its campaign for September and October, the slow months for paint sales, in order to measure radio's effectiveness in presenting a new advertising and selling approach for paint products. Three Los Angeles radio stations were used in the campaign, including KBIG. The impact of the campaign was evident not only in the sales increase but also in the results of a survey conducted by Tilds & Cantz among all paint dealers and painting contractors in southern California. A total of 65% of the respondents said they either had heard National's commercials themselves or had learned from customers that the firm's message reached them via radio. KBIG was the station mentioned most often during the Tilds & Cantz survey.

KBIG, Hollywood

PURCHASE: Announcements

### FISH

SPONSOR: Cannarella's Fish Market

AGENCY: Direct

**Capsule case history:** The Cannarella Fish Market credits radio advertising with causing the heaviest volume of sales for a single day in the market's history. On this particular day, a Saturday, the sponsor used station WOIC as its only advertising medium. Cannarella's bought 10 20-second announcements, aired at various times during WOIC's Saturday morning schedule. The total cost for the 10 announcements was \$20. R. E. Floyd, owner of the market, stated that Cannarella's had anticipated moving approximately 100 pounds of fish as a result of its commercials. Instead, 600 pounds were sold during the day with demand finally outstripping supply. Floyd estimates that over 400 customers entered the market during the course of the day, a record number. The radio advertising expenditure not only gave Cannarella's a sales increase but also brought in many new customers who had heard the market's announcements.

WOIC, Columbia, S. C.

PURCHASE: Announcements





## Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.









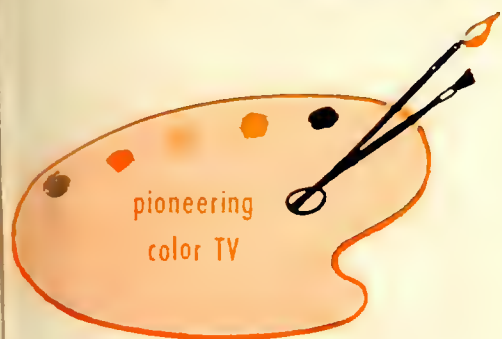
# Like sire...like son

**A**mong thoroughbreds, prized qualities are handed down from father to son.

In radio and television, too, championship can be transmitted within a family.

WKY radio is one of America's great pioneer stations. WKY-TV quickly achieved dominance in Oklahoma television. Now the same experience, skills, and resources have been extended throughout the WKY Television System, creating stations that clearly lead in their communities. Experience proves: In thoroughbreds and in television advertising, it pays to choose a championship line.

## THE WKY TELEVISION SYSTEM, INC.



**WKY-TV** Oklahoma City  
**WKY Radio** Oklahoma City  
**WSFA-TV** Montgomery  
**WTVT** Tampa-St. Petersburg  
Represented by the Katz Agency

WHAT'S

MINN

WITHOUT

B-5?



The big city half of Minnesota, we mean. You can woo the Minneapolis-St. Paul Market with a million-and-a half "please buy" letters. Or you can spread your budget thin on half a dozen runner-up stations. But for immediate sales impact, you've got to reach Minn where she listens—on WLOL.

WLOL'S Big 5 disc jockeys give you the quickest, most responsive, block-by-block coverage in the big Twin Cities orbit. Add WLOL'S unparalleled out-of-home audience and you'll see why more advertisers sell more products on WLOL than on any other independent station in this market.



MINNEAPOLIS ST. PAUL

1330 on your dial 5000 watts

LARRY BENTSON, President

Wayne "Red" Williams, Mgr., Joe Floyd, V. P.

PULSE PROVES WLOL

No. 2 STATION IN THE NORTHWEST

No. 1 BUY IN THE TWIN CITIES

represented by AM Radio Sales

## News and Idea WRAP-UP

### ADVERTISERS

There'll be at least 13 program series sponsored by automotives on nighttime network tv this fall. Shows breakdown as follows:

**Sunday**—Lincoln-Mercury (*Ed Sullivan*), Chevrolet (*Chevy Hour*)

**Monday** — Dodge-Plymouth (*Top Tunes & New Talent*), Buick (*Wells Fargo*), Ford (*Crisis*)

**Tuesday**—none as yet

**Wednesday**—none as yet

**Thursday**—Chevrolet (*Pat Boone*), Ford (*Tennessee Ernie Ford*), Chrysler (*Climax*), De Soto (*Groucho Marx*)

**Friday**—Plymouth (*Date With the Angels*), Buick (show to be selected), Ford (*Zane Grey*)

**Saturday**—Dodge (*Lawrence Welk*)

Added to these will be: nine specials for Oldsmobile (six *Jerry Lewis Shows*, two *Dean Martin Shows* and the *Academy Awards* telecast); five Desi Arnaz specials for Ford; for General Motors, *Wide Wide World* series on Sunday afternoons and for the Chrysler model, a show to be selected.

(See "What's Behind Detroit's \$100 million Air Budget?" page 27; and SPONSOR-SCOPE, page 9, for estimate of automotive tv network commitments.)

The Tea Council is upping its ad budget by 80%—and will spend \$1.8 million for consumer adver-

tising this year. Here's where the money will go:

- Largest share to "restore hot tea advertising to its former level of effectiveness."

- To expand market-by-market coverage to 18 cities by Fall (now 12 basic markets are used).

- \$600,000 to promote iced tea during the summer via spot radio in 29 markets. (See Spot Buys for further information on this saturation campaign.)

**American Toy Promotion** will expand its tv coverage at Christmas to include 25 key markets, five more than were used in 1956. . . . **General Foods'** Perkins division is adding another flavor to its Kool-Aid line. The new soft drink powder, Golden Nectar, will be promoted via radio and tv in the late spring and summer months.

**People in the news:** Roger Greene has been elected vice president in charge of advertising for Philip Morris. Other new v.p.'s for the tobacco firm include: **Andrew C. Britton**, manufacturing, and **Walter N. McFadden**, purchasing. . . . **R. W. Moore, Sr.**, has relinquished his office as president of Canada Dry to become chairman of the board. His son, **Roy W. Moore, Jr.**, has been elected president. . . . **L. F. Carlson**, director of advertising for Oldsmobile,



**KOMO-TV** (Seattle) dancers on rooftop kick off promotion for hydroplane race telecast as viewers on street watch via 110-inch lens on remote truck two blocks away



**TIMEBUYERS** attending WWVA, Wheeling, W. Va., presentation in New York include (l to r) Marie Scotto, Joan Rutman (Grey), Bob Boulevard (Houston), Sally Reynolds (L&N)



elected to retire under the General Motors retirement plan this week. . . . **Harry L. Ault** is the new advertising manager for Chrysler. Ault fills the vacancy created by the retirement of John H. Caron.

## AGENCIES

Current issue of Grey Matter (put out by Grey Advertising) rebuts recent claims by some researchers that the consumer is developing a hard shell against hard sell.

Rather than mentally tuning-out a commercial, Grey Matter says, "The American public has demonstrated that, consciously or subconsciously, it wants to be exposed to advertising—probably as eagerly as advertisers want to provide the exposure."

Theme is that the consumer looks to advertising to let him know about new products—and then to help him pick those he wants and tell him how to use them.

**Harbourmaster**, new starter for Reynolds Tobacco on CBS TV next Fall, was the brain-child of the tv department at Esty. The "eastern", which is sea series using the New England coastline as background, was conceived by Sam Northcross, assistant to the president. Northcross then looked around for a packager and finally selected Ziv. . . . **Judges picked for the National Advertising Agency Network's 1957 Creative Awards** contest of radio and tv campaigns include: Howard H. Bell, NARTB; James E. Kovach, WRC & WRC-TV; W. Norman Reed, WWDC & WWDC-FM; and Thomas B. Jones, WTOP-TV—all of Washington, D. C. Awards will be announced at the Network's annual convention at Sun Valley in June.

**Personnel changes:** Basil W. Matthews has been appointed v.p. and account supervisor at Ruthrauff & Ryan. . . . **Robert E. Field** has joined MacManus, John & Adams as assistant account executive. . . . **John D. Carew, Jr.**, is now research director at Zimmer, Keller & Calvert. . . . **Dik W. Twedt** has joined Leo Burnett's Chicago office as an account executive. . . . **Edward P. Heath** moves to Ted Bates as an account executive. . . . **James W. McFarland** and **Charles R. Schwab** have joined the marketing and research department of Ketchum, MacLeod & Grove, Pittsburgh.



Folks are in love with **WWDC** Radio

**1st in total audience—1st in quarter hour wins—Washington, D. C.**

• PULSE: January-February, 1957

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



Never mind the uranium, Charlie, wait 'til you hear what's happening at WPTR.



**248,898 Telephone  
Stations**

In the Central Ohio area there are 248,898 telephone stations—that means our folks like to talk but they like to listen when the message is carried by WBNS Radio. And these listeners have \$2,739,749,000 to spend. They and Pulse place us first in any Monday-thru-Friday quarter-hour, day or night. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO

... Henry G. Fownes, Jr., v.p. in charge of the New York office of MacManus, John & Adams, has been promoted to the administrative committee. ... William A. Baumert, formerly a partner in Frank Baumert Co., has joined Paris & Peart as an account executive and Joseph Pendergast has moved over to P&P as a marketing account executive. ... H. K. (Ken) Jones has been made director of marketing and research at Griswold-Eshleman. ... Robert W. Hoebee is now an account executive at J. M. Hickerson, Inc. ... John R. Burrill has joined the William Schaller Co. as a member of the client service staff. ... L. C. Hopper has been named account supervisor at Dix & Eaton. ... Sherman Slade has been appointed executive vice president of the Mayers Division of Cunningham & Walsh. Mayers moves over from Dan B. Miner Co.

**New agency v.p.'s:** Ben Gedalecia, v.p. in charge of research; Ralph H. Major, Jr., v.p. in charge of public relations and Henry J. Payne—all at BBDO. ... Harold D. Frazee, as v.p. and account supervisor at Bryan Houston.

Sylvester (Pat) Weaver's new offices for his Program Service are located at 430 Park Ave., New York. Telephone: PL 8-0139. ... Caples Co.'s New York offices are now at 10 East 40th St. ... **Agency name change:** Thomas & Delehanty is now Thomas & Douglas.

**New agency appointments:** BBDO for Western Airlines. ... MacManus, John & Adams for Minnesota Mining & Manufacturing Co.'s new chemical products division. ... Stromberger, LaVene, McKenzie for Buitoni Foods advertising in 11 Western states.

J. M. Mathes, one of the earliest boosters of radio among New York ad men, died this week.

## NETWORKS

Of the 100 leading national advertisers (in 1956), 45 are currently using network radio. Here's the list:

P&G  
General Motors  
Colgate-Palmolive  
General Foods  
General Electric

(Please turn to page 68)

*Spring has sprung  
in Providence, R.I.*

**wice**

- afternoon audience grows **324%**
- morning audience grows **297%**

WICE is now either **first** or **second** in audience in 16 daytime quarter hours.

... in just **6 months** of Elliot programming

Source: C. E. Hooper, Jan.-March 1957

**The ELLIOT STATIONS**  
great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE**

**WICE** - Providence, R. I.

National Representatives The John E. Pearson Co.



*In Louisville-*

the more you compare programming,  
ratings, coverage, or costs per  
thousand — the more you'll prefer

**WAVE Radio**  
**WAVE-TV**

**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**





# ***There's more to Florida!***

*To be sure, living is easy... so easy that 6,300,000 visitors flock to Florida annually. More important, during 1956 2,800 new families a week moved here to live. Keeping pace, 287 new industrial plants set up shop in the first nine months of the year alone.*

## ***There's Jacksonville, for instance***

*... hub of a \$1,660,000,000 market where population has increased 256% faster than the national average... where more than 50 stories of new life insurance buildings have gone up... where 600 manufacturing enterprises pour out products from paper bags to diesel locomotives. As one industrialist put it, "I should have moved my plant to Jacksonville much sooner."*

***and WMBR-TV** capsules the market for you, covering 277,000 television families in 67 counties—the equivalent of 35% of all the tv homes in Florida.\*\* In the metropolitan Jacksonville area measured by ARB, powerful WMBR-TV delivers five and a half times the average total-week audience of its competition!*

\* Name on request

\*\* NCS #2, updated to 11-57

*Channel 4, Jacksonville—**WMBR-TV***

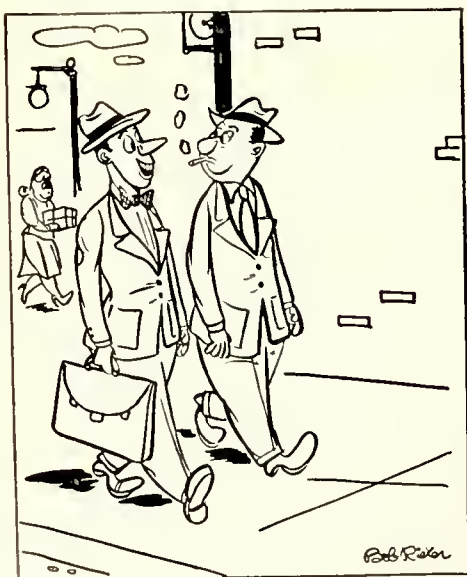
*Operated by The Washington Post Broadcast Division*

*Represented by CBS Television Spot Sales*



Chrysler Corp.  
 Ford  
 American Home Products  
 General Mills  
 Gillette  
 R. J. Reynolds Tobacco  
 Lever Brothers  
 Bristol-Myers  
 Liggett & Myers Tobacco  
 Pillsbury Mills  
 Kellogg  
 RCA  
 Standard Brands  
 Swift  
 E. I. DuPont de Nemours  
 Quaker Oats  
 Armour & Co.  
 Sterling Drug  
 P. Lorillard  
 Scott Paper  
 Coca-Cola  
 Miles Labs.  
 National Biscuit  
 Warner-Lambert  
 Brown & Williamson Tobacco  
 Firestone Tire & Rubber  
 S. C. Johnson & Son  
 Nestle  
 American Motors  
 Corn Products  
 Joseph Schlitz Brewing  
 Studebaker-Packard  
 Texas Co.  
 Reynolds Metals  
 Best Foods  
 Chesebrough-Pond's  
 Norwich Pharmacal  
 Doubleday & Co.  
 Atlantis Sales Corp.  
 Admiral Corp.

(See SPONSOR-SCOPE, page 10,



"If it weren't for us KRIZ Phoenix account executives, you air personalities would be permanently sustaining."

for a breakdown by individual networks of the leading national advertisers using radio.)

"Trade your mirror for a window" was the advice Louis Hausman, CBS v.p. for advertising and promotion, gave the American Women in Radio and Television at their Convention last week.

Hausman told the professional women that they have "lost touch" with the average American woman, and that they are "too independent, too secure, too individual and too broad in interest" to be like or to understand her.

He suggested that AWRT's experts on the average woman should "seek out their subject in her native habitat"—supermarkets, churches, in low-priced cars, resorts and dresses, etc.

**New appointments:** Dean Shaffner, latest ABC staffer to make the trek over to NBC, will join NBC TV on 20 May as director of sales planning. Shaffner was v.p. in charge of sales development and research for ABC Radio. . . . **Chalmers Dale** has been appointed assistant manager of the film services department at CBS TV. . . . **E. Charles Straus** has been assigned to the newly-created post of director of talent and casting at CBS TV, Hollywood. . . . **A. Robert Bonagura** has joined the sales staff at CBS Radio. . . . **Louis J. Riggio**, whilom partner in Hilton & Riggio, has gone with CBS Radio as a special consultant on sales development. . . . **Louis M. Marey** has resigned as director of sales development and presentations at NBC TV to join Sylvester (Pat) Weaver's new Program Service in an executive sales capacity.

**Network program notes:** Walter Winchell will return to ABC TV next fall in a new series. Format will present Winchell as a storyteller and will dramatize fictionalized versions of news stories. Time slot for the programs has not been set as yet. . . . **Giant Step** (CBS-TV) which is being dropped by General Mills on 29 May, brings the 1956-57 season's quiz show casualty list up to eight so far. . . . **Those Whiting Girls** will be back on television this summer taking over the Monday night 9-9:30 spot on CBS TV for General Foods and P&G.

## RADIO STATIONS

Riding the radio comeback trail, Westinghouse Broadcasting Co. has appointed a national radio sales manager, Perry B. Bascom. Bascom has been eastern sales manager for WBC since June 1956.

Westinghouse radio stations include: WBZ-WBZA, Boston and Springfield; KDKA, Pittsburgh; KYW, Cleveland; WOWO, Fort Wayne; WIND, Chicago; and KEX, Portland, Ore.

"Radio will be no worse than second best" in agency billings in the West by 1962—was the prediction of Kevin Sweeney, RAB president, in an address before the Western States Advertising Agency Association convention last week.

Sweeney also predicted that the selection of specific times announcements are to run will become "the responsibility of radio stations" just as the page on which advertisements are to run is now principally the responsibility of individual newspapers.

WWVA, Wheeling-Steubenville, in a presentation to New York timebuyers last week, hit hard at competing media. Theme: "no newspaper, magazine or tv station can match WWVA's penetration" in its area. . . . WVNJ, Newark, which switched to "Great Albums of Music" format last January, finds the new programing has increased its audience, upped the Hooper rating and brought in more national advertisers. The new format, which does not use disk jockey personalities, can be partially measured by requests for WVNJ's programing booklets—30,000 to date.

WIL, St. Louis, has become an ABC affiliate. . . . WITH, Baltimore, will carry the Brooklyn Dodger night games with Melody Club Wines sponsoring. . . . KXXL, Monterey, Calif., is now KIDD.

**Notes on people:** Ed Paul is now national sales manager at WERE,





Cleveland. . . **Jim Coryell** has joined the sales staff at WQAM, Miami. . . **George Hobkirk** is now program director for K-ACE, Riverside, Calif. . . **Bob Lloyd** has been named production manager for KNN-CPRN, Los Angeles. . . **Kent Burkhart** has joined WQAM, Miami, as program director. . . **Robert C. Burris** has been appointed general manager of KSVN, San Francisco.

## TV STATIONS

The Corinthian Broadcasting Corp. has been set up to manage the J. H. Whitney & Co. tv and radio stations.

These include: KOTV, Tulsa; KGUL-TV, Galveston; WISH & WISH-TV, Indianapolis; and WANE & WANE-TV, Fort Worth.

Directors and officers of Corinthian include three partners of J. H. Whitney & Co.: Walter N. Thayer, chairman of the board; C. Wrede Petersmeyer, president; and Robert F. Bryan, secretary-treasurer.

Corinthian's basic purpose, Petersmeyer said, will be to provide an exchange of ideas among its stations. Day-to-day operation will remain under the direction of the local managers. Petersmeyer will have a small staff of no more than seven people in New York whose function will be to stimulate ideas rather than dictate policy from the home office.

As president, Petersmeyer, who has been directing the affairs of KOTV, Inc., from Tulsa, will now make his headquarters in New York.

General managers of the Corinthian stations will serve on the policy committee of which Petersmeyer will be chairman.

Other key appointments at Corinthian are: George G. Jacobs, director of engineering; Charles H. Smith, director of research; and Johnston F. Northrop, assistant to the president.

**Tv applications:** Between 22 and 27 April one construction permit was granted, three applications for new stations were filed and one new station took to the air.

Construction permit went to WHDH, Inc. for Channel 5, Boston, permit allows 65.2 kw visual.

Applications were made by: Cy Blumenthal, Arlington, Va. for Channel 2, Terre Haute, Ind., 100 kw visual, with tower 990 feet above average ter-

rain, plant \$183,622, yearly operating cost \$600,000; Marvin Kratter, St. Cloud Telecasting, New York, N. Y., for Channel 7, St. Cloud, Minn., 1.3 kw visual, with tower 116 feet above average terrain, plant \$90,126, yearly operating cost \$117,500; and Malco Theatres, Memphis, for Channel 10, Columbus, O., 23.1 kw visual, with tower 203 feet above average terrain, plant \$131,597, yearly operating cost \$160,000.

New station on the air was WSOC-TV, Charlotte, N. C., Channel 9, affiliated with NBC TV, also some ABC TV shows.

WNBQ, Chicago, in connection with Northwestern University is cooperating on a six-week symposium for color tv starting 21 June. . . Plans for merging WGR, Corp. (WGR AM & TV, Buffalo) into Transcontinent Television Corp. (WROC-TV, Rochester, N. Y. and 50% owner of Shenandoah Valley Broadcasting) have been approved by stockholders of both firms.

WWL-TV, New Orleans, will take to the air on 1 August as an interconnected primary affiliate of CBS TV. . .

KABC-TV, Los Angeles, has inaugurated a series of cultural entertainment programs produced in cooperation with nine of the leading southern California universities. . . Shades of the early days in tv. WCTV, Tallahassee, is getting doubletakes on its Pulse ratings (some up in the 60's and 70's). It's a single station market, of course.

**Focus on personalities:** George Bowe is the new production manager at WHC-TV, Hartford, Conn.

George Rice will take over as program director and Yale Roe as national spot sales manager for KGO-TV, San Francisco. . . Robert O. Paxson has been appointed sales manager of KETV, Omaha.

**Reorganization of the management of Southland Industries (WOAI & WOAI-TV, San Antonio) works out this way:**

Hugh Halff, Jr., new chairman of the board; James M. Gaines, president and general manager; George C. Beaurry, vice president and treasurer; Charles L. Jeffers, vice president; Howard R. Branch, secretary; Thelma Prince, assistant secretary.

## it's KSAN in San Francisco

PROVEN MOST POPULAR WITH NEGRO LISTENERS  
YEAR AFTER YEAR\*

(\*Negro Pulse)

**KSAN**  
Is Your  
Best Buy...  
Because  
**KSAN**  
Goes Where  
280,000  
Negro  
Listeners  
Are.



**K  
S  
A  
N** Goes  
Where  
The  
Negro  
Market  
Is!

for specific proof of all KSAN claims to fame,  
contact Stars National, Tracy Moore, or

**WRITE, WIRE, PHONE KSAN**

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171



## Montgomery's No. 1

(says Hooper) is

# WRMA

Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper  
Av. share 7AM-6PM

## WRMA 27.6%\*

Second station, 21.4%

\*Signed off 4:45PM during survey

### Exclusive Market

The only Negro station  
in a Central Alabama  
area with 53% Negro population

# WRMA

Montgomery, Ala.

Judd Sparling, Commercial Manager  
Joseph Hershey McGillvra,  
National Representatives

WWRL NEW YORK CITY

*I'm Gregory Wheatle  
Pop's been drinking  
CHAMPALE ever since  
IT WAS recommended  
by Dr. Jive  
on  
WWRL*



Gregory Wheatle  
305 Convent Ave.  
New York, N.Y.

**WWRL'S PERSONALITIES** sell more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . . **LOW SELLING COST** of 12c per thousand. . . .

call or write

# WWRL

Woodside 77, New York City

Tel—DEfender 5-1600

BEST FOR NEGRO PROGRAMS

## FILM

Station bartering of time for programming, while not a big factor in film sales, has given rise to at least one firm dealing solely in that kind of business.

Name of the firm is Time Merchants, Inc., which boasts a lavish suite in New York City's Plaza Hotel and is headed by Richard Rosenblatt. Among those connected with the firm who are known in the broadcasting business are Harry Maizlish, former president of KFWB, Los Angeles, who heads up West Coast operations and William Weintraub, Jr., in charge of the Eastern office.

The firm is about nine months old and Rosenblatt claims he has orders for time from agencies and advertisers totaling no less than \$10 million. Based on past performance, he said, he expects to place about 25% of that figure.

Rosenblatt describes TMI as an agent for film distributors seeking to unload time they acquired from stations in exchange for programming. He says about 75% of the deals are made with features and the remainder for syndicated film.

The TMI chief was understandably cagey about releasing names of clients who have bought time through him but he said that one of the biggest air advertisers in the business will "test" the use of bartered time with a budget of about \$50,000 during the summer—that is, the advertiser will see if the time periods he has requested can be delivered.

Rosenblatt frankly admits patterning his operation after that of Matty Fox, who sold RKO features to stations in return for time that was turned over to International Latex.

Rosenblatt's deals vary in nature but a 15% commission on the time placed is common. In some cases, it is understood, he buys the time from distributors and then resells it at whatever price he can get from advertisers.

Is bartered time worth it? Rosenblatt maintains the advertiser can get bartered time at from 33 to 50% of the station's earned rate, including package discounts.

One of the biggest small market regional deals in recent years was pulled off by Gross-Krasne with the sale of *The O. Henry Playhouse* to Faultless Starch Co. in 42 markets.

Five of these areas were described

as "prime" markets and the others as secondary. First airing is slated for 2 May.

The new sale lifts the total of markets sold for the show to 187.

Two king-size feature film sales have been recently announced.

The MGM library has been sold to WNAC-TV, Boston, for an estimated \$2 million while AAP has sold its Warner Bros. package to WREC-TV, Memphis, for a reported \$1 million.

## FINANCIAL

Following are first quarter reports for some of the major air media users.

**Chrysler** sales rose to \$1,150,723,712 as against \$742,349,267 for the first quarter of 1956. Net earnings went up 372% to \$46,545,521 as compared to \$10,905,722.

**General Motors** sales were up to \$3,076,974,030 compared to \$3,064,582,957 in the first quarter of 1956. Earnings, however, were down with \$261,357,742 as against \$285,593,355.

**Westinghouse Electric Corp.**'s recovery is noted in record sales of \$475,686,000 for the first quarter of 1957. Last year's sales were \$225,366,000. Net earnings went to \$14,198,000 in contrast to the \$18,575,000 loss during the same period in 1956. Loss was due to prolonged strike.

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 23 April	Tues. 30 April	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23 <sup>1</sup> / <sub>4</sub>	23 <sup>1</sup> / <sub>2</sub>	+ <sup>1</sup> / <sub>4</sub>
AT&T	177 <sup>3</sup> / <sub>4</sub>	177 <sup>3</sup> / <sub>4</sub>	
Avco	6 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>	
CBS "A"	34 <sup>3</sup> / <sub>4</sub>	34	- <sup>3</sup> / <sub>4</sub>
Columbia Pic.	17 <sup>1</sup> / <sub>2</sub>	17 <sup>3</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>4</sub>
Loew's	19 <sup>1</sup> / <sub>8</sub>	18 <sup>3</sup> / <sub>4</sub>	- <sup>3</sup> / <sub>8</sub>
Paramount	34	33 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
RCA	33 <sup>1</sup> / <sub>2</sub>	36 <sup>1</sup> / <sub>4</sub>	+3 <sup>1</sup> / <sub>8</sub>
Storer	28 <sup>7</sup> / <sub>8</sub>	27 <sup>1</sup> / <sub>2</sub>	-1 <sup>3</sup> / <sub>8</sub>
20th-Fox	26 <sup>3</sup> / <sub>8</sub>	27 <sup>5</sup> / <sub>8</sub>	+1 <sup>1</sup> / <sub>4</sub>
Warner Bros.	23 <sup>5</sup> / <sub>8</sub>	24	+ <sup>3</sup> / <sub>8</sub>
Westinghouse	59 <sup>1</sup> / <sub>2</sub>	59 <sup>1</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>3</sup> / <sub>8</sub>	3 <sup>1</sup> / <sub>2</sub>	+ <sup>1</sup> / <sub>8</sub>
C&C Super	<sup>7</sup> / <sub>8</sub>	<sup>7</sup> / <sub>8</sub>	
DuMont Labs.	5 <sup>1</sup> / <sub>4</sub>	5	- <sup>1</sup> / <sub>4</sub>
Guild Films	3 <sup>7</sup> / <sub>8</sub>	3 <sup>5</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>
NTA	8 <sup>3</sup> / <sub>8</sub>	8 <sup>5</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>4</sub>



**THE BIG STORM HIT THE MIDDLE WEST  
AND AGAIN THE PEOPLE CALLED!  
ON THE BIG STATION FOR HELP!**

**PRACTICALLY EVERY SCHOOL  
(OVER 400) CALLED KFAB FOR  
EMERGENCY HELP AS THE STORM  
PARALYZED THE ENTIRE AREA.**

NEBRASKA

IOWA

LINCOLN

OMAHA

Near the peak of the big snow storm (March 25) over 400 calls came into the KFAB newsroom. Most of the calls were from Superintendents and Principals of schools throughout the area. They asked KFAB to get "No school today" information to some 400,000 school children in Nebraska and Western Iowa. The same service was rendered to business firms and factories, many of which closed for the day.

Whether it's in the field of Public Service, or service to the advertiser, KFAB produces results unmatched by any other media.

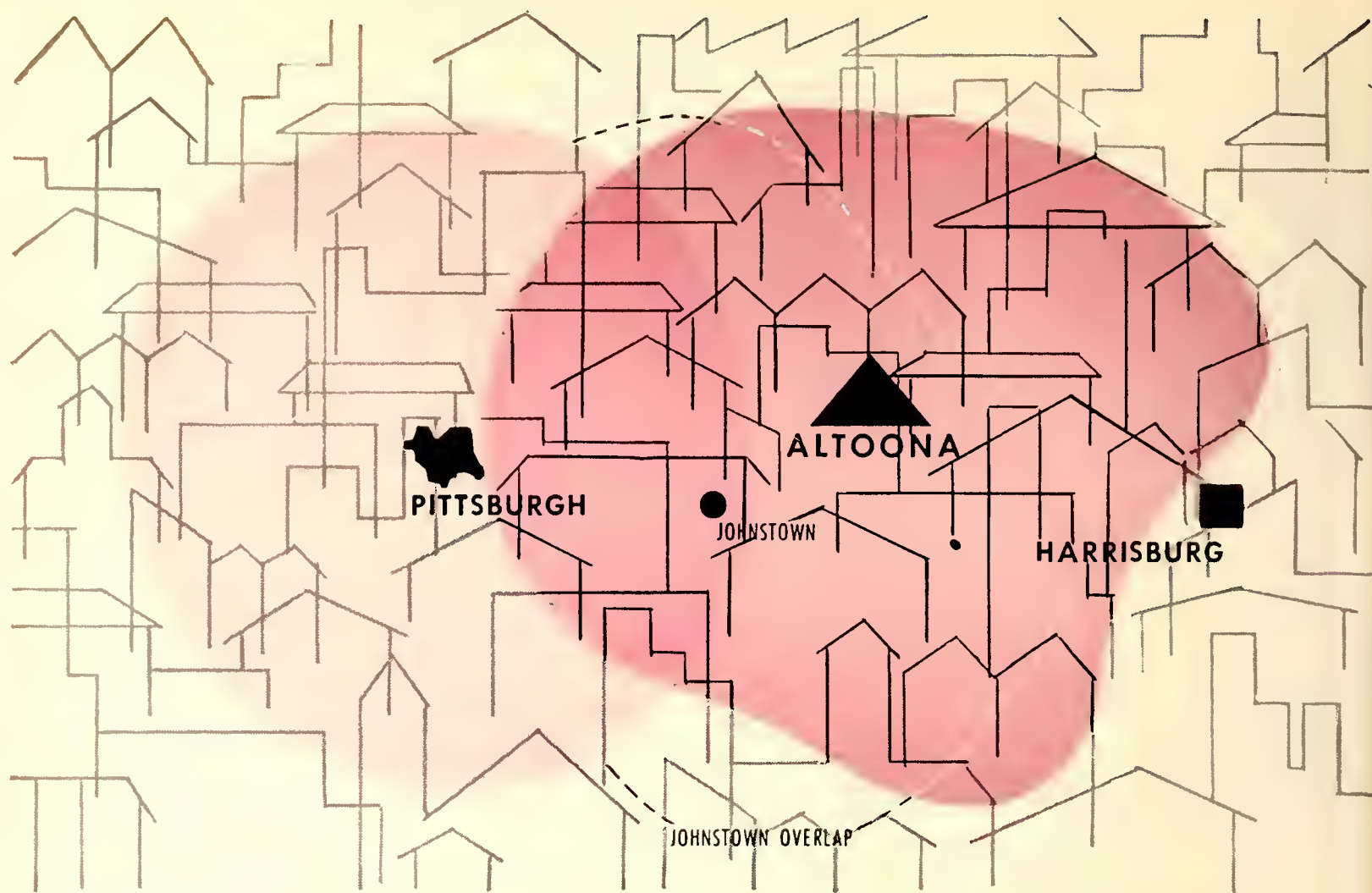
Get the full story on the new KFAB from Peters, Griffin and Woodward or get the facts from KFAB Sales Manager, E. R. Morrison.

**Reach more people for less money in the Big Omaha Market. Get  
the latest area-wide rating story from your PG & W Colonel. Your  
dollar buys more than ever before on the NEW and REVITALIZED...**

**KFAB**

50,000 WATTS

OMAHA



# 76,701 MORE TV HOMES

## From PITTSBURGH to HARRISBURG

ARB proves you get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh—the *best* combination of stations in the area! Less waste, less duplication, more mileage for your TV dollar. ARB proves—from sign on to sign off, seven days a week—WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR to show you the ARB Altoona Coverage Study, March 1956; and ARB, November 1956.

**ONLY BASIC CBS-TV STATION SERVING THE AREA**



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York



# WASHINGTON WEEK

4 MAY

Copyright 1957

SPONSOR PUBLICATIONS INC.

Of considerable significance to advertisers in general is the U. S. Supreme Court's agreement this week to decide whether a parody of a copyrighted work violates the copyright laws.

Parodies are common in commercial jingles and copy. Up to now, the lower courts have invested the copyright owner with complete control over any facet of his work.

The case coming before the top tribunal began when Loew's, Inc., objected to Jack Benny's parody of the motion picture Gaslight. A U. S. Court of Appeals' ruling upheld Loew's contention that a parody or burlesque is no different from any other copyright infringement.

The high court will listen to arguments when it reconvenes in the fall.

This week's hearings on independent program packagers may not be the FCC network study committee's last such attempt to get information from reluctant segments of the tv industry.

The wording of the FCC announcement of the subpoenas indicated that others might follow—even though it appeared that producers of film shows were the particular thorn in the side of the committee's chairman, Dean Roscoe Barrow.

The FCC is convinced that its present multiple ownership rules are a sufficient safeguard against monopoly and thus is granting another tv station to a network.

So the FCC told Sen. Thomas Hennings (D. Mo.), who, angered by the assignment of St. Louis channel 11 to CBS over several competitors, directed a roster of searching questions at the commission.

Senator Hennings sought to draw a parallel by a question along this line:

Aren't the networks, now being studied for possible violation of anti-trust laws, in a similar position to motion picture people when the FCC deferred their applications for broadcast facilities on the ground they were still under anti-trust indictment?

Rejoined the FCC: There's no similarity whatever. The networks haven't been convicted of anything, and investigations aren't to be equated with convictions.

The FCC has set 3 June as the deadline for the submission of arguments on its decision to substitute the Craven plan for the tv table of allocations.

After polishing up the Craven plan and adopting it by a 4-3 vote, the FCC started so-called rulemaking proceedings.

To the Craven plan have been added specific protections to uhf.

No applications for vhf drop-ins will be entertained that are within 75 miles of a uhf transmitter, unless there is already a vhf that close. Or, if the principal city served by a u is not getting service already from two or more v's.

The FCC will have a complete analysis of clear channel and skywave proceedings for the commission to consider on 22 May.

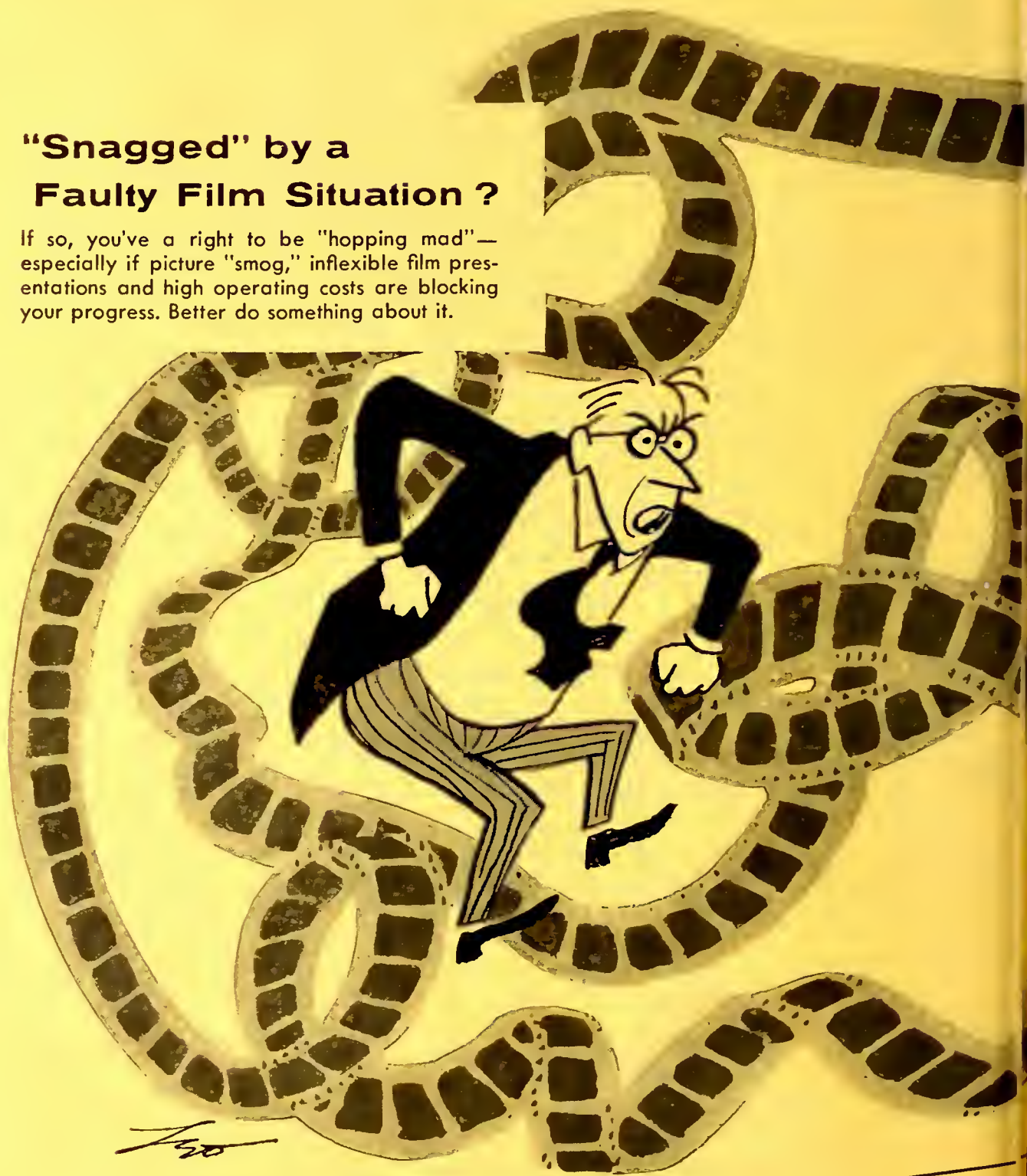
In revealing this to this week's Senate daytime hearing, FCC general counsel Warren Baker said daytime must be considered an issue in those cases.

Arguments will be heard 3 June on the FCC's proposed ban on tv translator stations in any place where a regular tv station is operating.

The FCC's reason: Translators might retard development of local tv service.

## "Snagged" by a Faulty Film Situation ?

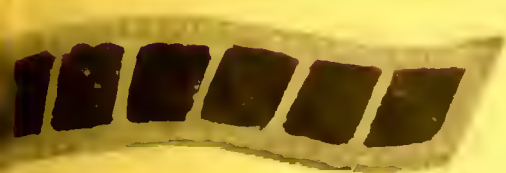
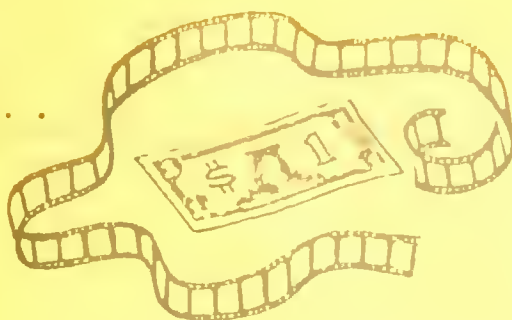
If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it.



P.S.  
HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED ?



YOUR FILM DOLLAR...



## Can You Answer

## **YES** to all these Questions?

1. Does your present film equipment give you a snow-free picture, approaching the live quality that advertisers want?
2. Does it assure low operating cost at the same time?
3. Does your film system provide for varied program fare to hold viewer interest?

—If your answer is "no" to any of these questions, let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

4 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Current luncheon-table wisecracking about a Madison Avenue agency with a habit of buying 'em at the peak and seeing the ratings droop:

"Well, there's another one that got the kiss of death."

One of the biggest unpaid bundles left on an agency's doorstep by a tv advertiser involves the Roto Broil Corp. and Product Services, Inc.

Roto Broil, a PSI client, filed a voluntary petition for an arrangement.

The debtor's schedule of liabilities listed PSI as creditor in the amount of \$275,132. Roto proposes to pay 100% of the claims over five years.

To Madison Avenue the prize question of the week was the one that a woman stockholder tossed to E. H. Little, Colgate chairman-president:

"Why, Mr. Little, do you fire so many presidents?"

Little's explanation was that he didn't fire them without talking it over with members of his executive committee.

Suddenly the adverb "suddenly" is becoming a fixation with copywriters.

Plymouth was the first big enthusiast with "Suddenly, It's 1960." Now there's "Suddenly soap is old fashioned" (Dove). "Suddenly . . . everybody's more efficient" (Sound Scriber). even "Suddenly it's the Hi Lo's" (singers).

Suddenly, meantime, Plymouth has abandoned "suddenly."

Add reasons why tv program costs continue to soar: The salaries of freelance directors on the big dramatic shows have caught up with the stagehands' cut.

Practically all the hour dramas are now directed by a tight circle of freelancers whose base pay runs around \$2,000 per show.

Here's one of the niftiest pieces of tit-for-tat in a long time:

A top agency man left his alma mater to go with one of its clients as ad manager. The client thereupon said, in effect, "Get rid of your agency stock: you can't serve two masters at the same time."

Confronted with this, the agency made a cash settlement with its alumnus pretty much at fire-sale prices.

Last chapter: The agency's billings from that client somehow have dropped from \$12 million to \$5 million.

This week's award for fancy steering goes to the Madison Avenue agency which, while making a show pitch to a client, was told another agency already had suggested the same program series.

The spokesman for the pitching agency paused but a second, then stalled:

"Oh, we're not sure this show is the right thing for you. The stars look good, but the format is sort of weak.

"Now—the same producer's got a show two of our clients had to drop a year ago, even though it rated very well. Let's come back and talk about that show in a week."



## DETROIT'S AIR SPLURGE

(Continued from page 29)

creased studies into what motivates people to buy cars. One recent study by Social Research, Inc. for *The Chicago Tribune*, titled "Automobiles: What They Mean to Americans," cites the following motivations for car ownership: (1) To acquire and demonstrate participation in society; (2) To extend one's life boundaries; (3) To acquire a sense of power; (4) To accomplish transportation; (5) To feel pride of skill and mastery; (6) To assert adult prerogatives and capabilities; (7) To demonstrate status; (8) As an outlet for aggression.

To cater to such a wide variety of motivations, many advertising themes cannot stand alone. Just the theme of dependability and durability appeals only to the most reserved people, the *Tribune* study showed. Just stressing economy creates a "cheap" reputation. Just safety appeals only to people with extreme fears. "Cars that are narrowly defined," says this report, "either because of extreme features or single-minded advertising definitely limit themselves. A car can sell itself to different people by presenting different facets of its personality."

In the early days of automotive advertising, the single-minded ad theme was mechanical. Hovey Hagerman, now a.e. for Pontiac at MacManus, John & Adams, writing in a recent issue of *Automotive News*, recalls the copywriting battle between Chevrolet and Plymouth at the time when Plymouth switched to all-steel bodies. "We took the aggressive," says Hagerman, who was then writing for Chevrolet, "and ran ads saying: 'Steel Alone Is Not Enough.'" Plymouth replied by sending an entourage around the country with an elephant which would walk on the tops of its cars to demonstrate the strength of construction. Chevrolet then ran an ad which said: "If Your Elephant Wants to Ride on Top, It's All Right With Chevrolet."

While durability and horsepower and roadability still play their part in auto advertising today, there is no longer the single-minded devotion to "nuts and bolts." Style was bound to enter the picture, even discounting the planting of ads toward women. *Automotive News* recently quoted a Detroit salesman as saying: "I spend more time in my car than I do in my living

## America's most copied radio station!



Many other fine stations  
throughout the nation  
have copied  
(with our blessings)  
KLZ's commercially  
successful ...

**ART GOW SHOW  
PAT GAY SHOW  
DENVER AT NIGHT  
STARR YELLAND'S PARTY LINE**

KLZ-Radio is *proud* of the opportunity to make this contribution...making Radio even a better buy than ever!

**KLZ is *more* than  
a radio station  
KLZ is a *selling force*!**

CBS  
IN DENVER

**KLZ**  
Radio 560KC

KATZ  
REPRESENTED



room. When I buy an automobile, upholstery and interior trim are mighty important items." As for exterior trim, its current importance is reflected in the battle between steel and aluminum companies to supply it to auto companies.

What has shifted emphasis from "nuts and bolts" to styling? "Psychologically, Americans are reaching for new esthetic and luxury levels in their purchases," explains Dr. Dichter, of the Institute for Motivational Research. "Prosperity has satisfied the utility

needs of many American families. Higher prices of cars have created a guilt feeling which must be eliminated by appeals directed at cultural and emotional needs. Distinctions in color, line, appurtenances become more important than the actual mechanics of the car. Appeals to status and prestige help assuage guilt feelings concerning the price."

**More advertising dollars:** Discontinuance of factory-dealer advertising co-op funds frees motor companies from obligation of sharing the pot with

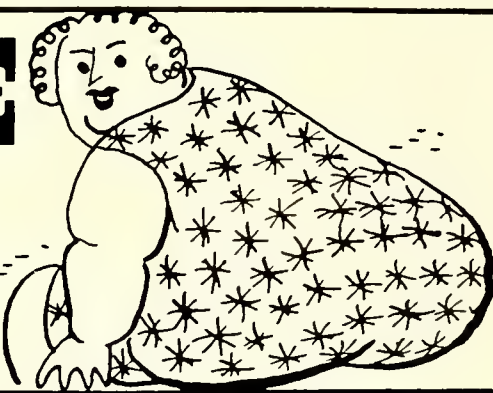
local dealers. While dealer media requests are still considered, the advertising strategy and final decisions on where it is spent lie with the factory and its agency. This could have played a part in this year's television buying which already exceeds the \$57 million spent in 1956 by about \$15 million.

**New buying strategy:** There are signs in Detroit of a departure in concept, and some companies are starting to buy "the medium that could only sell soap" like the soap companies do. This is pointed up by some buys (Ford and Buick, for example) where they will share shows with alternate sponsors or even participate. "Safety" and cost-per-1,000 appear to be getting more consideration.

All of these factors have perhaps played some role in the heavy net tv buying. Some of them may have influenced the Ford radio buy on CBS. One thing that surely underlies it all is that 1957 will be a highly competitive year in the passenger car business. In May, Studebaker is coming out with an economy model—not a midget, but a full-size, standard model—to sell at \$1776 list. This fall, the new Edsel

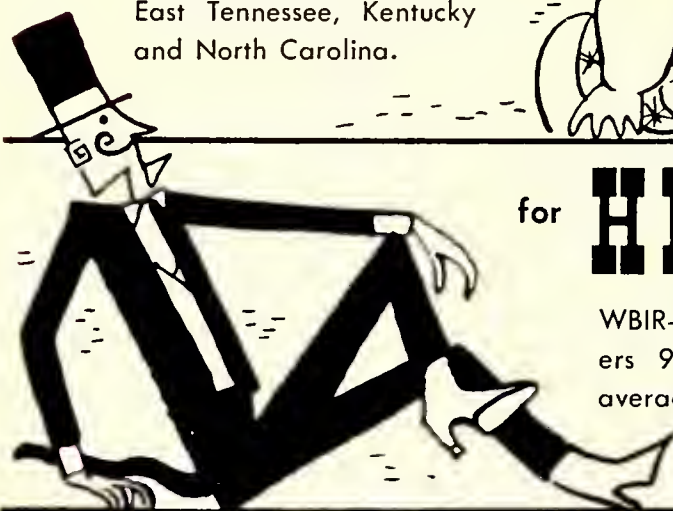
## for **COVERAGE**

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



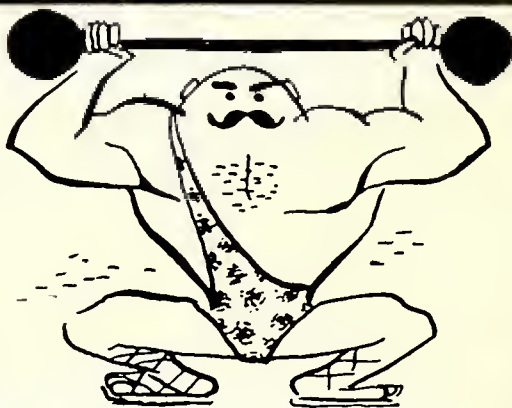
## for **HEIGHT**

WBIR-TV's antenna towers 991 feet above the average terrain.



## for **POWER**

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.



**CALL YOUR KATZ MAN**  
for availabilities

# WBIR-TV

Serving Tennessee's 2nd Market



**KNOXVILLE  
CHANNEL**

# 10

**TIMBER-R-R**  
POWER  
LUMBER  
AGRICULTURE

EUGENE . . . Oregon's  
SECOND LARGEST CITY  
is distribution center for  
the RICH HEART OF  
OREGON MARKET. 2nd  
largest market in Oregon  
and 5th in the Pacific  
Northwest.

**CBS Radio**  
5,000 WATTS - 1280 KC

# KERG

EUGENE, OREGON

WANT MORE FACTS?  
-CONTACT WEED & CO.



will enter the field. Meanwhile Ford is engaged in its perennial struggle to top Chevrolet, while Plymouth is out after both of them. Once all tv shows are bought, it is reasonable to believe that the auto companies will turn their attention to spot tv, spot radio, and quite possibly to more network radio. NBC Radio reports its Spring business from auto advertisers at about \$520,000 net.

While automotive spot activity has not been too heavy as yet this year, it must be remembered that the hoped-for Spring upsurge in new car sales has not developed either, although all the Big Three had a good first quarter. Pontiac used a fairly heavy schedule of radio spot in February and March. Oldsmobile is hitting some markets with a Spring radio and tv campaign. RCA Thesaurus' Lawrence Welk radio package is being sponsored by Dodge and Dodge dealers in about 62 markets. Ford Institutional is about to start a 6-week radio campaign. The traditional use of spot by Detroit has always followed a 60% Autumn and 40% Spring pattern with the remaining 10% scattered through the year.

What of the other media? The Bu-

reau of Advertising, American Newspaper Publishers Association reports passenger car advertising in newspapers off 13.1% last year from 1955 (\$126 million in 1955; \$103 million in 1956). Publishers Information Bureau reports that magazines (general farm and Sunday supplements) received \$6,561,581 in January and February this year as against \$3,131,143 for the corresponding months in 1956, a drop of about \$1.5 million.

Perhaps some of this money is being re-directed into air media, particularly into those television buys for fall. Perhaps still more will go to radio and spot radio and spot tv. But it does not mean that broadcasters can be complacent about their growing good fortune. The auto industry like its own product is a highly mobile one. Flexibility in advertising is one of the things it was striving for when it dropped its factory-dealer co-op funds. And now it has that flexibility.

As for the print media, they cannot be expected to accept a loss in advertising revenue without a battle. The newspapers have already joined in a drive to counter the inroads made by television. That is apparent from the

recent survey of activity at ANPA.

Magazines with a take of nearly \$12 million a year in passenger car and vehicle advertising will hardly submit meekly to seeing it poured too hard this year. Full color, the field in which they now have virtual exclusivity, is threatened by the progress of color television. Last year, *The Saturday Evening Post* carried nearly \$9 million worth of auto advertising; *Life*, nearly \$10 million, and *Look*, nearly \$3 million.

How will they fight back? The answer may lie in the current issue of *The Gallagher Report*, a management service for advertising and publishing executives published in New York by Bernard P. Gallagher. "Tv: Portrait of a Competitor in Trouble" is the title of the report, and Gallagher writes: "New and vigorous sales and promotion campaigns by the magazines are in order. Strong points: lasting memory impact of the printed ad; audited circulation; sound advertising readership research; varied editorial products. . . . A special effort should be made to sell automotive advertisers on the value of magazine advertising."

TV in Fresno-  
the big inland California  
market means

KMJ-TV

- Basic NBC-TV affiliate
- Best local programs



Paul H. Raymer Co., National Representative

# INVEST YOUR TV DOLLARS WHERE THEY BRING LARGER DIVIDENDS

The latest NIELSEN SURVEY *proves* that KTBS-TV, CHANNEL 3 gives you *more* . . . more TV homes . . . reaches more of these TV homes MONTHLY and WEEKLY . . . delivers more for your money.

316,400 HOMES in KTBS-TV AREA give you a bonus of 31,900 homes over Station B, according to A. C. Nielsen Co., world's largest statistical and rating organization.

157,980 TELEVISION HOMES in KTBS-TV AREA, a bonus of 13,120 over Station B, is shown by the Nielsen Survey.

136,860 HOMES REACHED MONTHLY by KTBS-TV, a bonus of 6,740 over Station B, proven by Nielsen.

131,870 HOMES REACHED WEEKLY by KTBS-TV, a bonus of 5,120 over Station B is shown by Nielsen.

KTBS-TV with its maximum power is the place to be . . . *there's more* to see on Channel 3 . . . and *more people* see it!

# KTBS-TV

## CHANNEL 3

### SHREVEPORT LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

**NBC and ABC**

Represented by

**Edward Petry & Co., Inc.**

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

## Reps at work

**Howard (Mac) McFadden**, NBC Radio Spot Sales, thinks that "some agencies are still setting up spot schedules by a national formula, rather than on the basis of individual markets. A Wednesday-Thursday-Friday schedule for a food advertiser in many markets is fine—but elsewhere its effectiveness may be lost because the peak shopping day in one market is not necessarily the same as the next." Mac points out that spot radio can't be scheduled by a rigid formula. Flexibility is its keynote; the selection of markets is left to the advertiser, who uses only those which he needs. "He may hit hard with saturation for a short period or establish product or service identification through longer association with a personality or program. He knows his advertising message and product impression can reach everyone, everywhere, every time of day and day of week. Starting and quitting times, food and department store hours, automobile traffic peaks and other important factors vary from market to market. No magic formula can give the right answer for all markets, but your spot sales rep can—especially if he has an active research department."



**Raymond F. Henze, Jr.**, John H. Pearson, Inc., New York, comments: "Many clients are missing a large potential buying audience by using an outmoded theory of market selection. Frequently advertisers will choose cities for a campaign based upon their ranking as a Standard Metropolitan Area. This method of evaluation

doesn't consider a station's total coverage. There are a number of situations where a tv station is located in a small city but actually covers several nearby small cities all adding up to a very substantial market. These areas frequently have a total population much greater than some cities or areas ranking high in SMA. The SMA will always be inaccurate for tv. According to the Bureau of the Budget, an SMA is an integrated



social and economic unit with considerable contact between the central city and the remainder of the metropolitan area. But the important common bond is tv coverage which applies to smaller city groups as well as the Standard Metropolitan Area. A ranking method based upon the number of tv homes within a station's sphere of influence must be developed for buying accuracy and full advertising impact."





*In the first rating taken since the station went on the air—*

## **WRAL-TV WALKS OFF WITH 24 OUT OF 32 TOP SHOWS**

It always looks easy for a champion! The Tar Heels of North Carolina walked off with the national basketball championship. And WRAL-TV walked off with the February ARB taken in Raleigh, just weeks after it went on the air.

WRAL-TV has proved itself to be the most important television station in this part of the South. ARB says it has twice the Raleigh-area audience as the next station, copping 24 of the top 32 shows. And watch the next ratings!

**PICK A CHAMPION TO WIN!**



H-R Representatives, Inc.





## There's Only One!

Of course, we know there is more than one radio station in the West...but the truth is, there's only ONE that covers the West... best! And you need only one to reach—and sell—the entire Western Market!

**COVERAGE** — Only one, KOA-Radio, covers the big Western Market like the big Western sky...reaching 3½ million Westerners in 302 counties of 12 states!

**POWER** — Only one, KOA-Radio, has the big, 50,000-watt "voice of the West" that Westerners have relied on for over 32 years!

**ACCEPTANCE** — Only one, KOA-Radio, by "personalizing" its programming to suit Western tastes...along with a fine lineup of NBC programs, has established and maintained audience leadership throughout the West.

**VALUE** — Only one, KOA-Radio, is the buy that best delivers more for each advertising dollar spent, day and night, seven days a week.

**BONUS** — Only one, KOA-Radio, reaches and delivers the huge summer audience of 12½ million tourists who vacation an average of 8.8 days in the Rocky Mountain Empire and spend more than 650 million dollars! Wherever tourists go in the West, they drive all day with KOA!

**PLUS** — Only one, KOA-Radio, has the magnetism that results in measurable sales! Thousands of satisfied customers agree that if it's told on KOA...it's sold by KOA!

Call KOA Radio Sales or  
NBC SPOT SALES



850 Kc  
50,000 watts



5-57

**KOA**  
DENVER *Radio*

One of America's great radio stations

## Tv and radio NEWSMAKERS



**C. Wrede Petersmeyer** has been elected president of Corinthian Broadcasting Corp., newly formed arm of J. H. Whitney & Co. Corinthian will serve as the vehicle for coordinating the management policies of KOTV, Tulsa, KGUL-TV, Galveston, WISH & WISH-TV, Indianapolis and WANE & WANE-TV, Ft. Wayne. Petersmeyer, who will direct operations from New York, leaves Tulsa where he has been president of KOTV for the past three years and also up to last November, general manager. In his new position, Petersmeyer will continue to act as president of KOTV, Inc. and the Indiana Broadcasting Corp. as well as chairman of the executive committee of Gulf Television Corp. Other directors and officers of Corinthian Broadcasting include: Walter N. Thayer, chairman of the board, and Robert F. Bryan, secretary and treasurer.

**Thomas S. Carroll** has been named marketing manager of the household products division at Colgate-Palmolive. The new division was created during the company's recent reorganization which divided domestic operations into two sections, household products and toilet articles. (See News and Idea Wrap-Up, 27 April.) The household products division will be responsible for all the company's soap and detergent products. As marketing manager, Carroll will be in charge of advertising, sales promotion, packaging, media, and all facets of marketing necessary to move the division's products to the consumer, with the exception of sales. He will report to William T. Miller who is the newly appointed vice president in charge of the household products division. Carroll formerly acted as brand advertising manager for Colgate-Palmolive.



**Neil Cline** will join Henry I. Christal Co. as manager of the representatives firm's Chicago office effective 6 May. For the past five years, Cline has been station manager of WHAS and WHAS-TV, Louisville, Ky. Cline started his broadcasting career in radio in 1933 as a member of the WHAS staff. He left WHAS in 1946 to become sales manager for KTBS, Shreveport, La.

Then in 1949 he returned to WHAS as sales director of the radio station. He held this position for three years prior to taking charge of WHAS and WHAS-TV sales operations. Other new appointments at Christal include: Tom Klement, formerly of Shell Oil, now on the New York sales staff; Robert Hund, who is being added to the Detroit office; and Kirk Monroe, who will report to New York prior to the opening of Christal's new Atlanta branch this summer.





PHONE HA 2-0277

# WHEN

MEREDITH  
SYRACUSE  
RADIO CORP.

LOEW BUILDING, SYRACUSE 2, NEW YORK

Last Friday when we called our weekly WHEN Radio sales staff meeting we had to order an additional quart of coffee and four extra cups.

No strangers to the station or Central New York, the four newcomers to the meeting are better known than our entire regular sales staff. Those four extra cups were for Dean Harris, Al Meltzer, Joe Cumiskey and Kay Larson -- all on-air personalities who have proven their sales ability.

As one example of that ability, we report that a 60-second commercial for a \$1000 prize was sold on his 8 - 8:15 a.m. newscast. In fact, that one spot, three before the 11:00 a.m. newscast.

Now that we have put Dean, Al, Joe and Kay on our sales staff how about putting them on yours? Their routes cover most of Upstate New York. Call the Katz Agency or Bill Bell, station manager, for their rates.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

#### MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix

WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

# SPONSOR SPEAKS

## What spot radio needs now

Spot radio today faces tougher competition from network radio than at any time in the post-tv era. The networks have made vast strides, following spot's own lead, and today it's apparent that some of the dollars going into net radio would have gone to spot in previous seasons.

Now what's spot going to do about it?

SPONSOR, which was confident that radio had a big future (and said so repeatedly) back in the days when many were content to accept its decline, is no less confident today about spot's continued growth. But what spot must do is redouble its efforts to achieve the full stature as an advertising medium which it still lacks today.

Network radio's progress can prove beneficial for spot radio if it serves to stimulate spot's salesmen. They have a tremendous story to tell. It's because of the success of advertisers in spot radio, after all, that network radio has been able to reinterest national advertisers. But spot's sellers must continue to marshal the facts about their medium and dig still deeper for the kind of documentation the advertiser needs and expects.

Naturally spot and network radio will continue to compete hard, fighting for the business of existing radio clients. What is more important for the growth of both is that radio attract new advertisers as well.

Fred Gamble, president of the 4 A's, said at the association's annual meeting last week that the \$10 billion expended for advertising in 1956 was likely to increase 5 to 10% this year. Radio will not get its full share of this growth by engaging in an intra-mural tug of war for the same clients. Network and spot radio salesmen both must bring back more old radio clients and find completely new ones.

This is the right time, too, for sellers to get on with the job of making spot radio (and tv as well) easier to buy. Streamlining of paperwork; figures on what each company spends in the medium; fast coordination between station and rep—these are all more important today as network radio steps up the competitive pace.



**THIS WE FIGHT FOR:** *Net tv programing for fall shows no freshness, too much trend-riding. Admen today have more say in network programing and should fight for new ideas. They suffer first when audiences lose interest.*

## 10-SECOND SPOTS

**View:** *Tv Guide* reports that the executive windows in the new NBC building in Burbank, Cal., look out on a hospital on one side and a cemetery on the other. *So quiet you can almost hear a rating drop.*

**Heading** from *Variety*—  
ABC Won't Let a Horse Talk  
*Us horses demand equal time!*

**Premium:** Two box tops from Kellogg's Sugar Frosted Flakes and 50¢ will get sonny a submachine squirt gun that holds a half-pint of water and is accurate up to 20 feet. *Parents, head for the hills!*

**Grave matter:** The Hollywood Casket Co. furnishes all tv and movie companies with caskets, gratis, where scripts call for funerals. *Hope they have a good supply of plain pine boxes for the adult Western trend.*

**Our British cousins:** (1) An English version of NBC TV's *Tic Tac Dough* will be called *Naughts and Crosses*. (2) In this land where toilets are called "conveniences," a copywriting war was recently waged between two manufacturers of lavatory cisterns, Shires & Co. vs. Fordham Pressings Ltd. The former's slogan, "Made by Shires—for your convenience," was promptly countered by "Flushed with success—by Fordham."

**Buzz:** In its drive for mosquito control, WDGY, Minneapolis, has adopted a reverse twist by urging listeners to take part in building a monument to The Unknown Mosquito of Minnesota. *That's putting the bite in public service programing.*

**Switch:** KOPO-TV, Tucson, is changing its call letters to KOLD-TV on 1 May. KOLD-TV will continue to be associated with its sister operation, in Phoenix, KOOL-TV. *Brrrrrrrr.*

**Lineup:** Cleveland Police Chief Frank W. Story reports that Stephen Thomas, an alleged bank robber, surrendered within 36 hours after learning in Indianapolis that he had been seen on a Douglas Edwards CBS TV show holding up a Cleveland bank. *Crime pays even less since tv.*

**Help wanted:** From *New York Times*  
RECEIPT \$60

"PRETTY BABY"  
is needed to greet tv celebrities on Madison Ave. . . .  
Talk about "bait" advertising.



# WATCH WTCN-TV

*...where BIG things are happening!*



## We've just enlarged our trophy room...

Had to, to make room for the two newest awards won by WTCN-TV and WTCN-TV personalities. This time, from the Twin Cities branch of AFTRA, to FRANK SIEFERT, (left above), the award for the outstanding Master of Ceremonies on TV, and to FRANK BUETEL (right above), the award for Best Sportscaster for TV.

We mention these awards with due modesty. After all, haven't we been saying "Watch WTCN-TV, where BIG things are happening"? Get the sales reward these awards can bring you. Contact your Katz representative today!

# WTCN-TV

**MINNEAPOLIS - ST. PAUL**  
**ABC Network - 316,000 watts**

Represented Nationally by the Katz Agency, Inc. Affiliated with WFDF, Flint; WOOD AM & TV, Grand Rapids, WFBM AM & TV, Indianapolis.





# We Tried But We Failed!

The Senator's goal is 50% of the audience in the big four station Sacramento Television Market.

The February ARB gives KCRA-TV

# 49.1%

Sign-on  
to Sign-off  
Sunday to  
Saturday\*

This is more audience than the CBS and ABC stations combined.

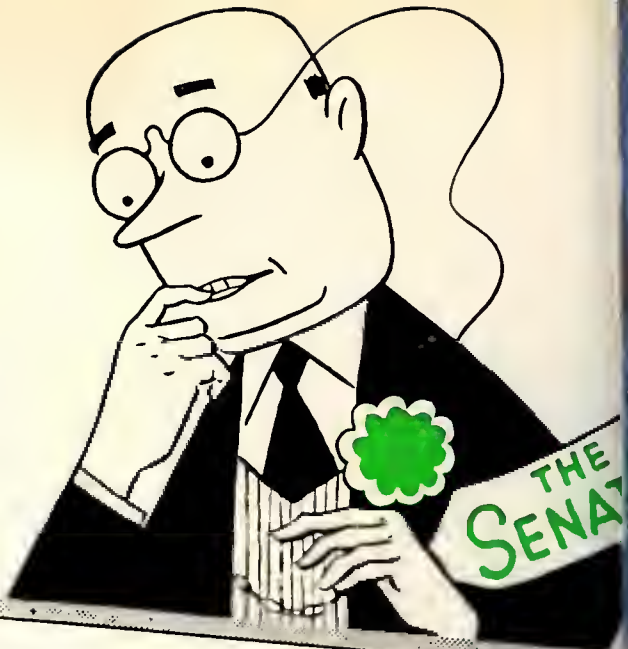
But the Senator's hard to please.

To attract the most audience, the Senator controls more feature film than all other Sacramento Stations combined: all Columbia feature film packages; 80% of 20th Century-Fox and 75% of Warner Bros.

On top of this, he has 12 out of the first 15 syndicated shows and such choice properties as "Silent Service," "Sheriff of Cochise" and "Annie Oakley."

Edward Petry's men can tell you how your clients will enjoy the ride to dominance with the Senator.

\* Maybe next time.



The Sacramento Television Audience February 8-14, 1968			
STATION SHARE OF SETS-IN-USE SUMMARY			
MONDAY THRU FRIDAY	KCRA TV	STATION B	STATION C
Sign-on to 9:00 AM	52.8	47.2	-
9:00 AM to 12:00 Noon	66.0	27.0	13.9
Sign-on to Noon	63.6	30.7	13.9
Noon to 3:00 PM	76.1	12.9	10.6
3:00 PM to 6:00 PM	48.1	12.0	24.8
Noon to 6:00 PM	60.6	12.4	18.5
6:00 PM to 9:00 PM	39.0	33.6	17.6
9:00 PM to Midnight	48.4	38.4	9.6
6:00 PM to Midnight	43.0	35.6	14.4
SATURDAY			
Sign-on to 6:00 PM	59.2	36.5	2.5
SUNDAY			
Sign-on to 6:00 PM	43.7	48.3	3.9
SUNDAY THRU SATURDAY			
6:00 PM to 9:00 PM	41.5	34.7	14.2
9:00 PM to Midnight	43.2	40.9	11.2
6:00 PM to Midnight	42.3	37.4	13.0
SIGN-ON TO SIGN-OFF	49.1	32.4	13.7
			7.5



Ask Petry About The **Highest Rated** NBC Station in the West!

# KCRA • TV

Serving 28 Northern California and Nevada Counties  
SACRAMENTO, CALIFORNIA

CL

6

Q

CHA